



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A
PRACTICAL
MANUAL
OF
HERALDIC
ILLUMINATION



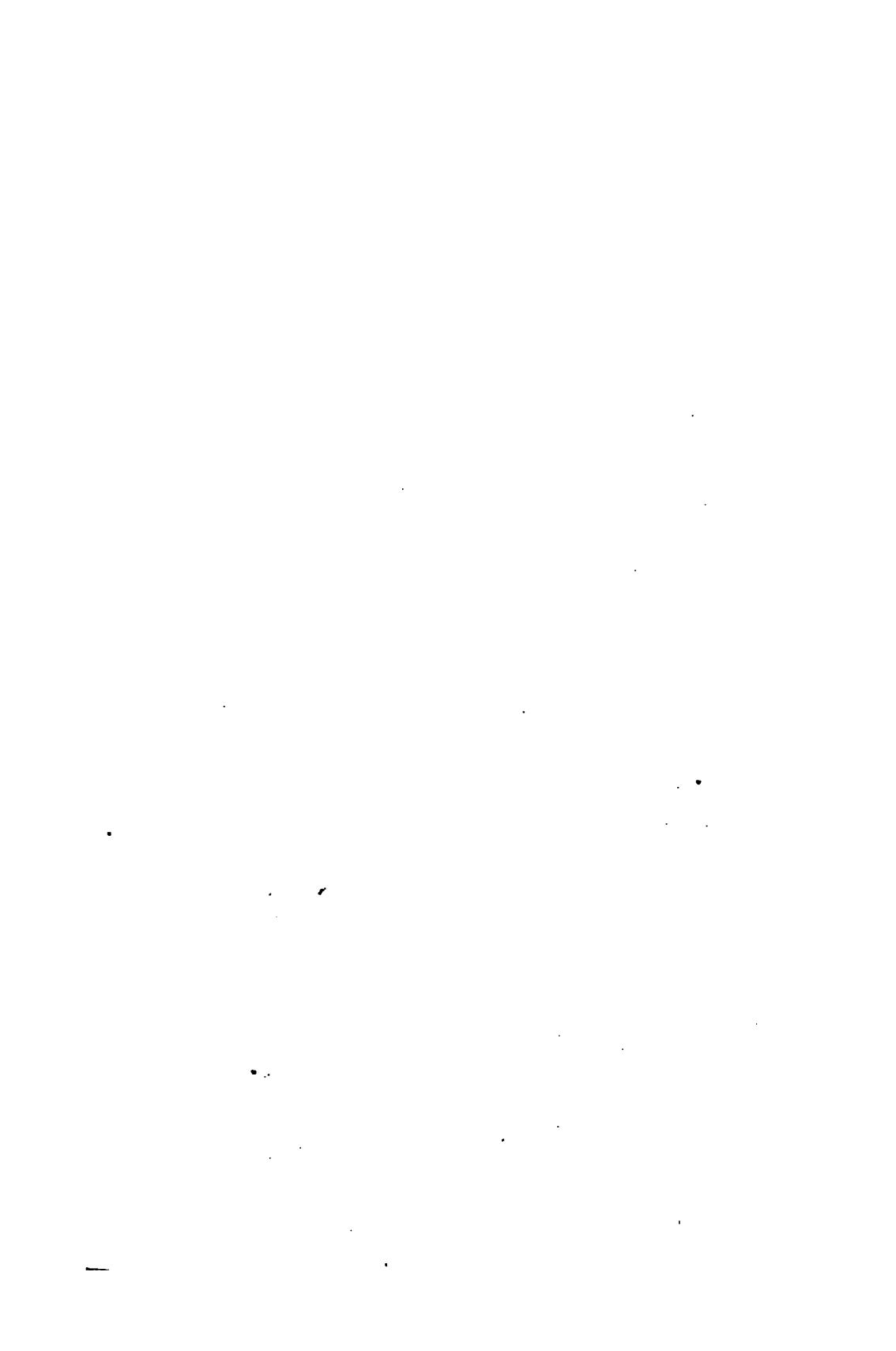
600022764R





600022764R









The Armorial Insignia of DR RICHARD FOX
Bishop of Winchester. Founder of Corpus Christi College Oxford, and
Lord Keeper of the Privy Seal to Henry VII & Henry VIII.

M. LONG. LITH.

3

Practical Manual

OR

Heraldry,

AND OF

Heraldic Illumination;

WITH

A Glossary of the Principal Terms used in

Heraldry.

BY

FRANCIS JOSEPH BAIGENT,

AND

CHARLES JAMES RUSSELL.

London:

GEORGE ROWNEY AND CO.,

MANUFACTURING ARTISTS' COLOURMEN,

52, RATHBONE PLACE, AND 29, OXFORD STREET, W.

1864.

The Right of Translation is reserved.

~~200 v. 120.~~

218 . a . 75 .

LONDON:
HENDERSON, RAIT, AND FENTON, GENERAL PRINTERS,
WINSLEY STREET, OXFORD STREET, W.



Contents.

	Page
PREFACE	iii
INTRODUCTION	1
GENERAL INSTRUCTIONS	4
THE HONORABLE OR PRINCIPAL ORDINARIES	7
SUBORDINATE ORDINARIES	8
DIVISIONAL LINES OF THE FIELD, &c.	10
ROUNDELS	11
GUTTE OR DROPS	12
DIFFERENCES OR MARKS OF CADENCY	12
HERALDIC CROSSES	13
BLAZON	15
EXAMPLES OF BLAZON, &c.	18
MARSHALLING	31
THE EXTERNAL ORNAMENTS OF THE SHIELD	36
CROWNS AND CORONETS	38
ACHIEVEMENTS OF ARMS	40
AN EPISCOPAL ACHIEVEMENT	41
PRACTICAL INSTRUCTIONS	48
GLOSSARY OF TERMS AND INDEX	48
INDEX OF NAMES	63

Preface.

As our little work is intended to be elementary, the reader will not find in it anything beyond what is necessary to enable him to understand the Science of Heraldry; while, at the same time, its principles are explained with as much brevity as a due regard to perspicuity will permit.

The instructions laid down for the delineation and correct representation of Armorial bearings with their accessories, etc., will, we trust, be found both simple and clear, and the reader will also discover in our work everything necessary for enabling him to acquire a proficiency in Heraldic Illumination. The revival of the "Art of Illumination" during the last few years has led to a demand for a work of this kind.

Heraldic Illumination has an advantage over what is generally termed Illumination or Missal painting: for it belongs as much to the present time as to the past. Printing has, in a great degree, superseded the use of Illuminated Manuscripts, but Armorial bearings, so much prized by the possessor, still require the hand of the Illuminator.

Englishmen are naturally proud of the armorial insignia of their families, and we do not know what could be a more pleasing gift to a friend than these insignia carefully and richly illuminated; or the still more elaborately marshalled shield, or complete achievement with its numerous quarterings. Indeed, a pedigree of a person's family illuminated with the arms of his progenitors, shewing all their alliances, etc., would be not only a generous tribute to the memory of his ancestors, but also a valuable family memorial.

It is to encourage such undertakings, and to throw an increased interest upon genealogical researches, that this little manual has been committed to the press.

We may here remark, that we consider that the Art of Heraldic Illumination is eminently one in which England's fair daughters may engage, and throughout our work we have not forgotten that our instructions are particularly intended for them.

F. J. B.

WINCHESTER, *Dec. 10th, 1863.*

A

Practical Manual of Heraldry

AND OF

Heraldic Illumination.

Introduction.

WHEN a knight was armed *cap-a-pie*, his person was not known to those about him. In order, however, that he might be recognized by his followers and friends, some device was painted on his shield,—and hence the origin of Heraldic emblems. The same reason led to the adoption of Crests, which, being placed on the helmet, were at once a mark of recognition and of honor.

We are often asked the meaning of the various charges,—some persons insist that each charge has a subtle meaning,—but the more correct view is that the charges were only used to mark the difference between one coat of arms and another. Those charges denominated “honorable ordinaries,” as well as many of the sub-ordinaries, originated in the necessary wooden or metal strengthenings of the shields themselves. Mr. Planchè, who first brought forward this idea, has given several instances of this in his work entitled “The Pursuivant of Arms.” Besides, the proof is both reasonable and probable. The egregious absurdity of considering that certain colors or charges typified the virtues or dispositions of the bearer, requires no other refutation than the contradictory assertions of the pedantic essayists themselves.

The origin of Heraldry is still unknown, though many conjectures on the subject have appeared; and its first resolution into a science is as yet without an authenticated date.

No proof has been discovered of the use of any armorial bearing (properly so called), previous to the second crusade, A.D. 1147. In England the earliest known Heraldic information consists of a copy of a Roll of Arms of the time of Henry III.* Sir Harris Nicolas fixes the date of the compilation of the original of the Roll between the years 1240 and 1249. It furnishes us with a multitude of examples of the earliest regular armorial bearings of the Sovereign, the Princes of the blood, and the principal Barons and Knights of England, blazoned correctly, and comprising nearly all the principal terms in use at the present day. Heraldry had then become a science, and arms hereditary. There is also a copy of another Roll of the same period, containing nearly seven hundred coats.† Several similar Heraldic rolls or records are extant of the reigns of Edward I., Edward II., Edward III., and Richard II.‡

In course of time, to prevent confusion and quarrels, and for the settlement of disputes, it was found necessary to establish a Court or Registry of Armorial bearings. This appears to have been done in the reign of Henry V. Its officers were first incorporated by a charter of King Richard III., in the first year of his reign, A.D. 1483. This was the origin of the celebrated corporation called the COLLEGE OF ARMS, which consists of thirteen members, of the several ranks of Kings, Heralds, and Pursuivants.

In the beginning of the sixteenth century, owing to the multiplicity of abuses and irregularities which had crept into all matters appertaining to the descent of arms, commissions were issued under the Great Seal empowering the Heralds "to visit their different provinces or districts, as often as they deemed it necessary, and to convene before them all those who bore or assumed to bear arms, and were styled esquires and gentlemen; and to cause them to produce and to shew by what authority and right they challenged the said use of arms." These circuits

* MS College of Arms, marked L. 14.

† Harl. MS., 6589. ‡ *Ibid*, and Cotton, MS., Calig. A. xviii.

were called "VISITATIONS." The earliest of these Visitations was held in 1528-9. From this time till the close of the seventeenth century, they were regularly made every twenty-five or thirty years. The records or register-books of these Visitations are of the highest importance. Unfortunately, many of the books are now lost, and those which remain are scattered amongst the private and public libraries of the kingdom. Several are preserved in the Bodleian and Ashmolean Libraries, but by far the greatest collection is in the archives of the College of Arms, and at the British Museum.

In modern times, Heraldry has lost much of its importance. Formerly, the Heralds had power to fine and pronounce ignoble those who assumed arms without the necessary sanction, or power to prove their claim.

The earliest coats of arms are remarkable for their simplicity: distinctness was the grand and primary object of Armorial bearings, as they were intended to announce the persons of the owners as far as the eye could reach. During the eighteenth century these principles appear to have been disregarded, and grants of Arms have been given showing a want of knowledge of the true principles of Heraldry on the part of those who should know better. Some of these coats are singular for the quantity and variety of charges which are introduced on them. Lands, rocks, fortresses, sea, ships, and medals, are all found on the coats of this period. To give one example as an illustration: The arms granted to the celebrated Sir William Herschel are described as, "Argent, on a mount vert, a representation of the 'forty feet reflecting telescope,' with its apparatus, proper; a chief azure, thereon the astronomical symbol of 'Uranus or Georgium Sidus' irradiated, or."

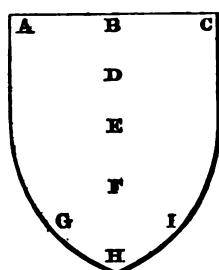
General Instructions.

THE SHIELD, OR ESCUTCHEON, is the surface whereon are given the figures which make up the coat of arms.

Its shape depends more upon the caprice or taste of the draughtsman than upon any settled rule.* The surface, or space, within the boundary lines of the Shield, is called the Field.

Whatever is contained in the Field is denominated a Charge, whether it occupies the whole or only a part thereof.

The Field is distinguished by certain points used to denote the exact position of any given charge, viz.:—



- A. THE DEXTER CHIEF.
- B. THE MIDDLE CHIEF.
- C. THE SINISTER CHIEF.
- D. THE COLLAR, OR HONOR POINT.
- E. THE FESS POINT.
- F. THE NOMBRIL POINT.
- G. THE DEXTER BASE.
- H. THE MIDDLE BASE.
- I. THE SINISTER BASE.

The right side of the Shield is the side opposite to the left hand of the spectator. It is called the Dexter side, and the left side is called the Sinister.

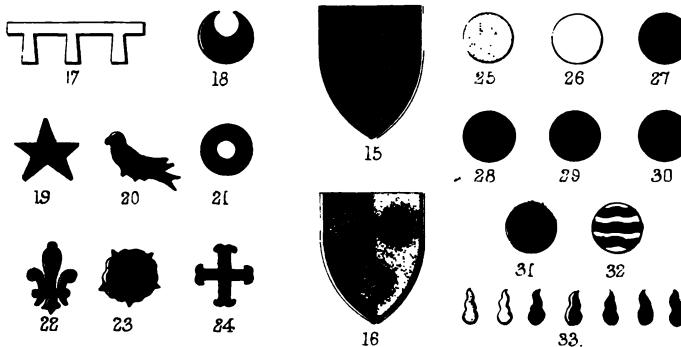
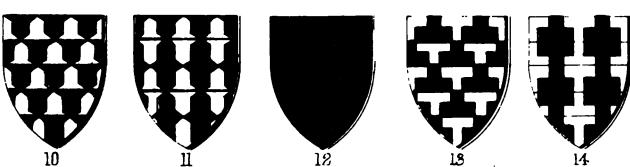
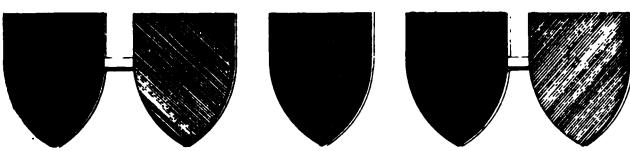
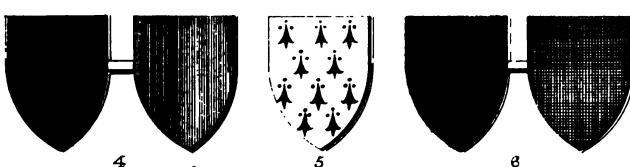
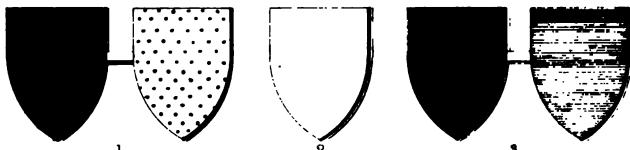
There are two Metals and five Colors employed in Heraldry; the latter are designated Tinctures, and refer to that variety of hue which is common both to shields and their bearings.

The Metals are gold, termed *Or*, and silver, or white, *Argent*. — *Vide* Plate II., fig. 1 and 2.

The Tinctures are—1. *Azure* or blue; 2. *Gules* or red; 3. *Sable* or black; 4. *Purpure* or purple; 5. *Vert* or green.

The tones of these Tinctures are given in Plate II., fig. 3, 4, 6, 7, and 9, and by the side of each is depicted the manner in which they are shown in Heraldic engravings—a knowledge of

* We have given a few suitable varieties, see Plates I., XII., XIII., XV., and XVI.





which will enable any of our readers at once to read the coloring of engraved armorial bearings, book plates, etc., viz., *Or*, by small dots or points: *Argent*, by an entirely plain or blank surface: *Gules*, by perpendicular lines: *Azure*, by horizontal lines: *Sable*, by perpendicular and horizontal lines crossing each other: *Vert*, by diagonal lines from left to right: and *Purpure*, by similar lines from right to left. This mode of representation is universally adopted by engravers, and is said to have been the invention of an Italian ecclesiastic, Father Silvestre de Petra Sancta.

The paucity and the insufficiency of variety in the Tinctures led to the introduction of Heraldic furs, which are eight in number, namely:

1. ERMINE, a well known fur, which is represented in Heraldry by black spots on a white ground.—Plate II., fig. 5.
2. ERMINOIS, a gold ground with black spots.—Plate II., fig. 8.
3. ERMINES, a black ground with white spots.—Plate II., fig. 12.
4. PEAN, a black ground with gold spots.—Plate II., fig. 15.
5. VAIR, a fur used for lining the mantles of noble and official personages of high rank in the Middle Ages, and is said to have been taken from a species of squirrel which was blueish grey on the back and white on the belly. In Heraldry it is represented by white and blue shield-shaped figures, arranged in rows opposite to each other, so that the base of the white one rests on the base of the blue.—Plate II., fig. 10. Vair is usually of seven rows when it occupies the entire field. If Vair is of any other color and metal, they must be specified; for instance, Vair, argent and sable: Vair, or and gules: Vair, ermine and gules, etc. In delineating Vair it should be always borne in mind that the first division of the top row is invariably of the metal or fur.
6. COUNTER VAIR is, when the small shields are placed base against base, and point against point, of the same colours.—Plate II., fig. 11.
7. POTENT is composed of figures like the head of a crutch. It may be of any two colors, but unless named, it is always argent and azure.—Plate II., fig. 13.

8. COUNTER POTENT is when the heads are placed against heads on the same principle as *Counter vair*.—Plate II., fig. 14.

COUNTER-CHANGED is a term employed when the field is of one metal, and of one tincture or fur, and that the charge upon it partakes of both.—Plate II., fig. 16.

It is a rule in Heraldry that metal shall never be placed upon metal, or color upon color, or fur upon fur; that is, if the Field is of metal the Charge must be of color, and *vice versa*.

PARTITION LINES are those which divide the Field of the Escutcheon into any number of parts.

When the partition line is not straight or even, its peculiarity must be specified, as must also the outline of any Ordinary under the same circumstances.

The nine varieties of irregular lines commonly used in Heraldry are as follows:—



INVECTED.



ENGRAILED.



WAVY, OR UNDÉE.



NEBULÉE.



EMBATTLED, OR
CRENELLE.



INDENTED.



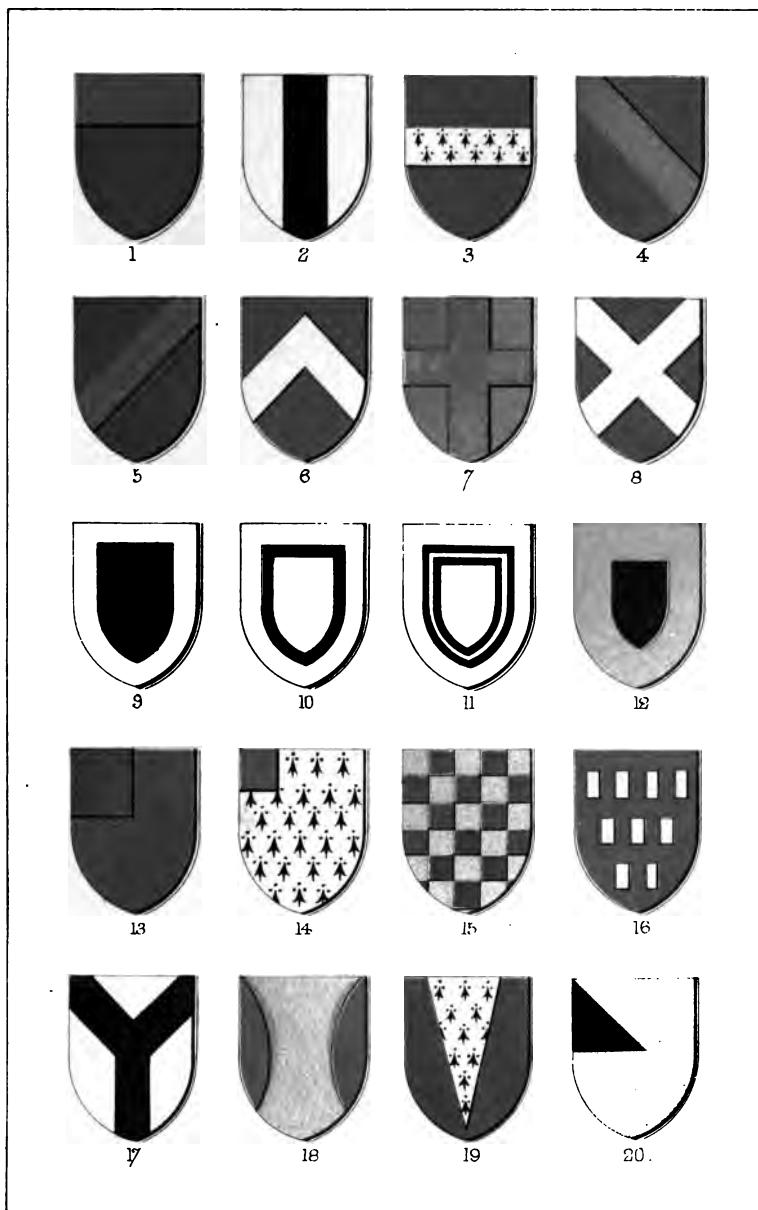
DANCETTÉE.



RAGULÉE.



DOVE-TAILED.



These irregular lines are employed in heraldry to vary bearings which would otherwise be the same.

We have already mentioned that whatever is contained on the field, or surface of the Shield, is denominated a Charge.

These Charges are distinguished by the name of Honorable Ordinaries, Sub-ordinaries, and Common charges:—

The Honorable or Principal Ordinaries.

1. THE CHIEF: This term signifies the head or upper part of the shield, separated from the lower part by a line which may be either straight or in the form of any of the partition lines already mentioned. The Chief should never be more than one-third, and is frequently only a fourth or fifth part of the depth of the shield.—Plate III., fig. 1, represents *Or, a chief gules*.

2. THE PALE is formed by two lines drawn perpendicularly from the top to the base of the shield centrally. The space between the two lines is not to be more than a third, or less than a fourth part of the width of the shield. These two lines may be straight, or take the form of any of the partition lines previously named. This remark will apply to all the Ordinaries.—Plate III., fig. 2. *Argent, a pale sable*.

The diminutives of the Pale are—

- I. *The Pallet*, which is half the width of the Pale.
- II. *The Endorse*, which is half the width of the Pallet.

3. THE FESS is a similar Ordinary which occupies the space contained within two horizontal lines drawn across the Field of similar proportions to that assigned to the Chief.—Plate III., fig. 3. *Gules, a fess ermine*.

Its diminutives are—

- I. *The Bar*, which is about half the width of the Fess, or a sixth of the shield. It is never borne singly.
- II. *The Barrulet*, which is only half the width of the Bar.
- III. *Bars-gemelles* are a diminutive of the Barrulet, and are always borne in couples.

Plate X., fig. 6. *Two bars-gemelles*, and Plate XV. fig. 2. *On a chevron argent, three bars-gemelles sable*.

4. THE BEND is formed of two lines drawn diagonally from the Dexter chief to the Sinister base of the Shield. The space between the two lines corresponds to the third or fourth part of the width of the Shield.—Plate III., fig. 4. *Azure, a bend or.*

I. *The Bendlet*, which is about a third of the width of the Bend.—Plate XI., fig. 3. *Two bendlets between three walnut leaves.*

II. *The Cotise*, which is half the width of the Bendlet. It is borne on each side of the Bend, separated from it by a space equal to the width of the Cotise itself. *The Cotise* may accompany any of the Ordinaries, except the Chief, and always occupies the same position, being parallel with the Ordinary. *Double cotised* refers to two cotises being placed on the sides of an Ordinary.—Plate VII., fig. 7. *Or, a bend vair, cotised sable.*

5. THE BEND SINISTER is the same Ordinary in a reversed position, being drawn from the Sinister chief to the Dexter base.—Plate III., fig. 5. *Or, a bend sinister azure.*

6. THE CHEVRON is formed by two parallel lines drawn from the Dexter base meeting pyramidically about the Fess point, and two other parallel lines drawn from the Sinister base.—Plate III., fig. 6. *Gules, a chevron argent.*

I. *The Chevronel*, which is half the width of the chevron.

II. *The Couple-close*, which is half the width of the Chevronel.

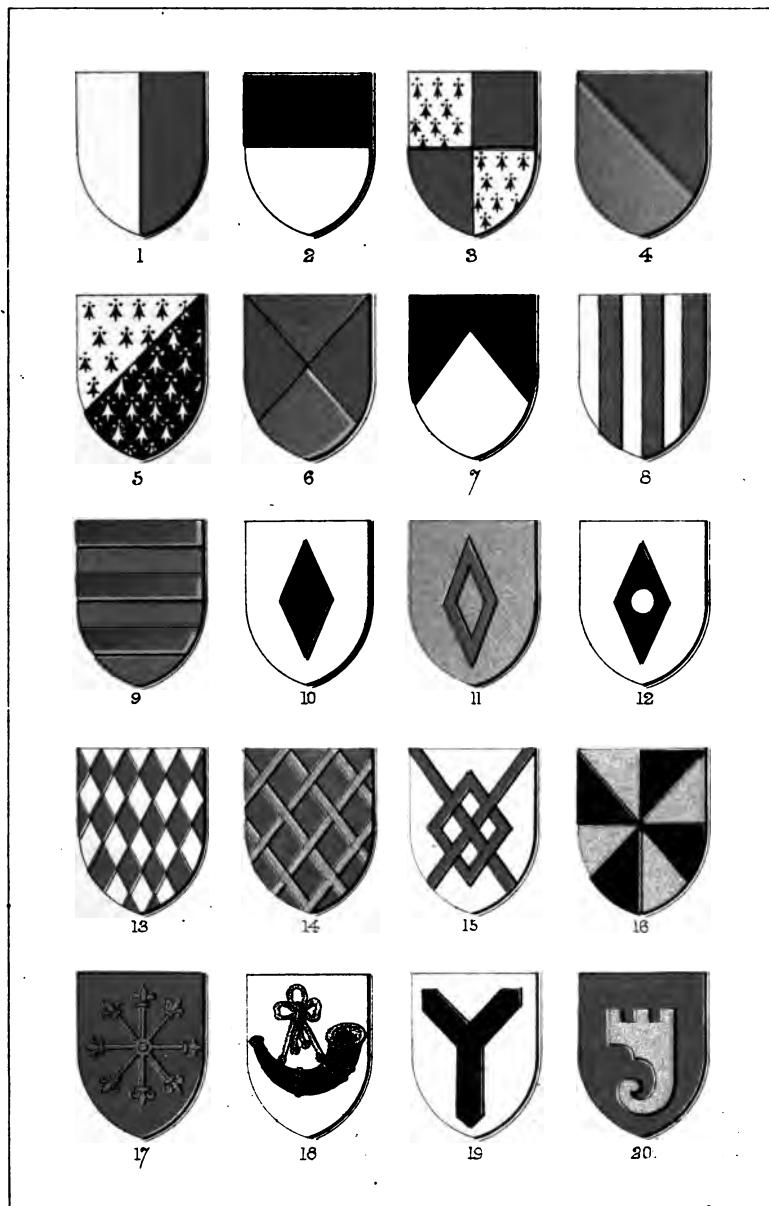
Plate XI., fig. 7. *Three chevronels interlaced.*

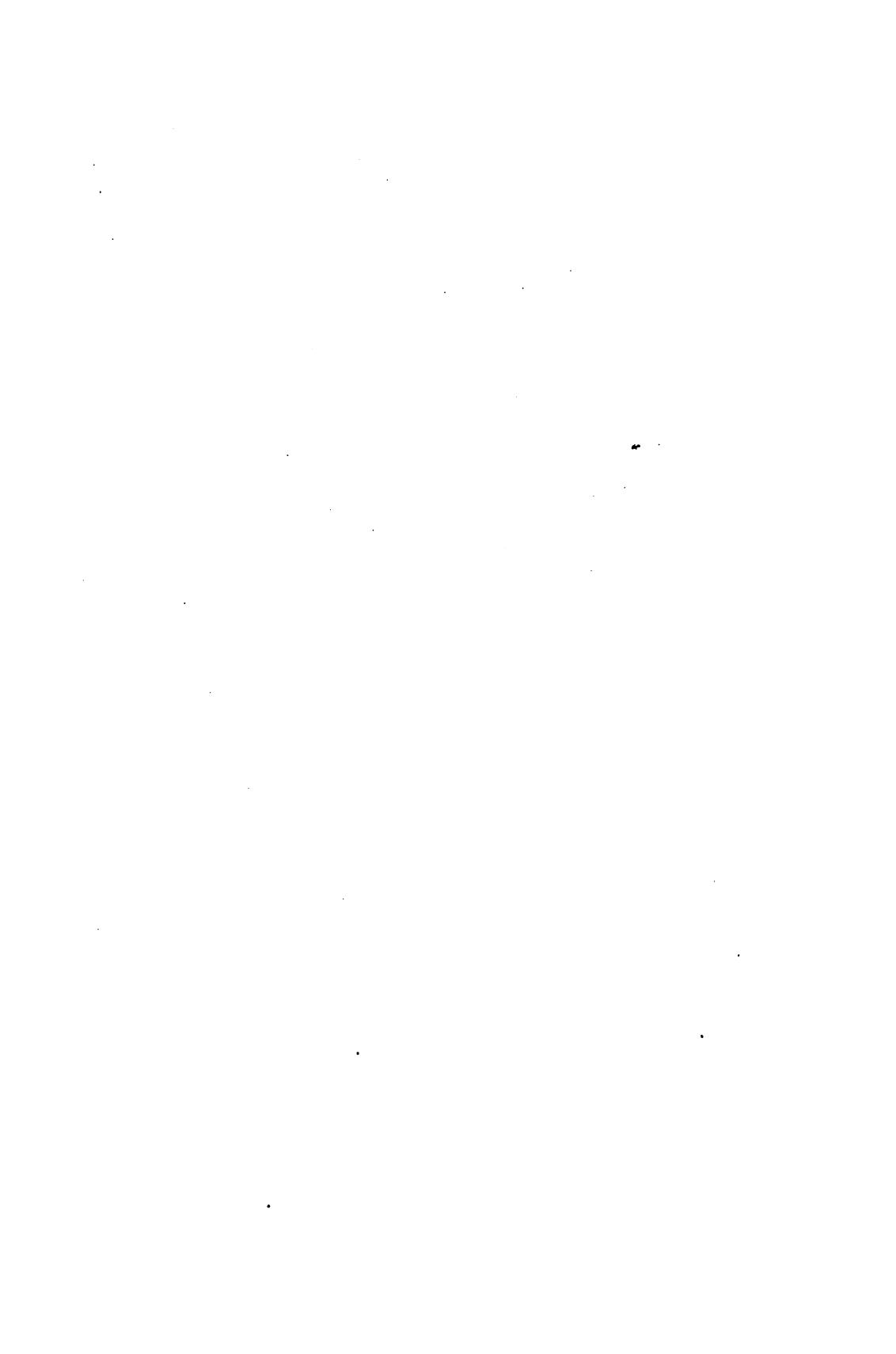
7. THE CROSS is formed by the meeting of a Pale and a Fess.—Plate III., fig. 7. *Or, a cross vert.*

8. THE SALTIRE is formed by the bend dexter and bend sinister crossing each other.—Plate III., fig. 8. *Gules, a saltire argent.*

Subordinate Ordinaries.

1. THE BORDER is formed by an inner line of the same shape as the outer one enclosing a space of one-sixth to one-eighth of the field.—Plate III., fig. 9. *Sable, a border argent.*





2. THE ORLE is an inner border that does not touch the extremities of the Shield; the Field being seen on every side.—Plate III., fig. 10. *Argent, an orle gules.*

3. THE TRESSURE is a diminutive of the Orle, half its breadth, and is often borne double.—Plate III., fig. 11. *Argent, a double tressure purpure.*

4. THE INESCUTCHEON is a small shield placed centrally within the Shield.—Plate III., fig. 12. *Or, an inescutcheon sable.*

5. THE QUARTER is a space formed within two lines, one drawn horizontally, and one vertically, from the middle chief to meet at the same place. It occupies, as its name imports, about one-fourth part of the Shield.—Plate III., fig. 13. *Azure, a quarter Or.*

THE CANTON is a diminutive of the quarter, being half its size.—Plate III., fig. 14. *Ermine, a canton gules.*

CHECKY is, when the field or any armorial bearing is divided into small squares of different tinctures, like a chess-board.—Plate III., fig. 15. *Checky Or and azure.*

On ordinaries, Checky generally consist of three rows of square pieces.—Plate VIII., fig. 8. *A Fess Checky.*

BILLETS are oblong figures, twice as long as broad.—Plate III., fig. 16. *Gules, nine billets argent, four, three, and two.*

THE PALL is composed of the upper half of a Saltire, and the lower half of a Pale.—Plate III., fig. 17. *Argent, a pall purpure.*

FLAUNCHES are spaces formed on each side of the Shield by two curved lines.—Plate III., fig. 18. *Or, two flauches gules.*

THE PILE is a figure formed by two lines meeting in a point in the form of a wedge. If borne plain, it should be one-half of the Chief in width; when charged, two-thirds.—Plate III., fig. 19. *Azure, a pile ermine.*

THE GYRON is a triangular figure issuing from the Dexter chief to the centre of the Shield.—Plate III., fig. 20. *Or, a gyron sable.*

Divisional Lines of the Field, &c.

If the Shield is divided into two equal parts by a perpendicular line, it is said to be **PARTY PER PALE**.*—Plate IV., fig. 1.
—*Per pale argent and gules.*

PARTY PER FESS.—When divided by a horizontal line. Plate IV., fig. 2. *Per fess azure and argent.*

PARTY PER CROSS, or QUARTERLY.—When it is divided both by perpendicular and horizontal lines.—Plate IV., fig. 3.
Quarterly ermine and gules.

PARTY PER BEND is, when the Field is divided by a diagonal line from the Dexter chief to the Sinister base.—Plate IV., fig. 4.
Per bend azure and or.

If this line be reversed in position, it is said to be **PARTY PER BEND SINISTER**.—Plate IV., fig. 5. *Per bend sinister ermine and ermines.*

When these two diagonal lines are employed, it becomes **PARTY PER SALTIRE**.—Plate IV., fig. 6. *Per saltire Or and gules.*

If the Shield is divided into two parts by diagonal lines drawn from the Dexter and Sinister base, and meeting pyramidically in the Fess point, it is **PARTY PER CHEVRON**.—Plate IV., fig. 7. *Per chevron sable and argent.*

PALY, when a Field or Charge is divided by perpendicular lines into any number of equal parts.

When the Shield or Charge is divided into any even number of parts by perpendicular lines, it is said to be **PALY** of so many pieces.—Plate IV., fig. 8. *Paly of six, argent and vert.*

If a Field, Border, or Charge is divided into any number of equal parts bendwise, it is called **BENDY**. If the divisions are in a reversed position it is called **BENDY SINISTER**.

When the Field or Charge is divided horizontally into a number of equal parts, it is said to be **BARRY** of so many pieces.—Plate IV., fig. 9. *Barry of six, or and azure.*

BARRULY, signifies a similar division, but consists of a greater number of pieces.

* The word “Party” is usually omitted in the description or blazoning of coats of arms.

THE FUSIL is an elongated lozenge-shaped figure.—Plate IV., fig. 10. *Argent, a fusil gules.*

THE MASCLE is a lozenge-shaped figure perforated or voided, so that the Field appears through the open part.—Plate IV., fig. 11. *Or, a mascle azure.*

THE RUSTRE is a figure of similar shape, with a circular perforation in its centre.—Plate IV., fig. 12. *Argent, a rustre gules.*

The three foregoing charges must always be placed perpendicularly, the longest way.

LOZENGY is, when the Field or Charge is divided by diagonal lines transversely into equal parts, alternately of different tinctures.—Plate IV., fig. 13. *Lozengy, argent, and gules.*

FRETTEY is, when the Field or Charge is covered with narrow bars placed saltirewise, interlaced, and crossing each other.—Plate IV., fig. 14. *Vert, fretty Or.*

THE FRET is a charge composed of six pieces, two forming a narrow saltire, and the remaining four conjoined in the centre in the form of a mascle, and interlacing each other.—Plate IV., fig. 15. *Argent, a fret gules.*

GYRONNY is, when the Field or Charge is divided into a number of small pieces of the shape of a Gyron.—Plate IV., fig. 16. *Gyronny of eight Or and sable.*

THE CARBUNCLE or ESCARBUNCLE is a figure, formed by a circular boss, from which issue eight rays of a sceptre-like form.

Plate IV., fig. 17. *Gules, and escarbuncle or.*

„ „ 18. *Argent, a bugle-horn sable, stringed and garnished or.*

„ „ 19. *Argent, a shake-fork sable.*

„ „ 20. *Gules, a clarion or.*

Roundels.

ROUNDELS are circular figures, which may have represented originally the studs or bosses on the shields. The modern classification is, as follows:—

Those which are gold or Or, are called BEZANTS.—Plate II., fig. 25.

If Argent, they are called PLATES, Fig. 26.
 Azure HURTS, Fig. 27.
 Gules TORTEAUXES, Fig. 28.
 Sable PELLETS or OGRESSES, Fig. 29.
 Vert POMEIS, Fig. 30.
 Purpure. GOLPES, Fig. 31.
 Barry Wavy of six Argent
 and Azure FOUNTAINS or WELLS, Fig. 32.

All these, with the exception of the *Bezant*, the *Plate*, and the *Fountain*, which are flat, are globular, and must be shaded in addition to their tincture.

When counter-changed, they are simply blazoned as Roundels.—Plate II., fig. 16. *Per pale gules and or, three roundels counter-changed.*

Or, three torteauxes, are the arms of the illustrious family of Courtney—Earls of Devon.

Guttle, or Drops,

Is a charge in the form of a Drop, and is never borne singly, but is always semée or scattered.

The following are the principal varieties used in Heraldry:—

Gold Drops are called GUTTÉ D'OR
 White or Silver Drops, GUTTÉ D'EAU.
 Blue Drops GUTTÉ DE LARMES.
 Red Drops GUTTÉ DE SANG.
 Green Drops GUTTÉ D'HUILE or D'OLIVE.
 Black Drops GUTTÉ DE POIX.—Plate II., fig. 33.

Differences, or Marks of Cadency.

These are certain figures placed upon the family coat to denote the various branches or cadets of one family: distinguishing the order of the birth of the several children.

The eldest son, during the lifetime of his father, bears a LABEL.—Plate II., fig. 17. The second son, a CRESCENT.—Fig. 18. The third son, a MULLET.—Fig. 19. The fourth,

a MARTLET.—Fig. 20. The fifth, an ANNULET.—Fig. 21. The sixth, a FLEUR-DE-LIS.—Fig. 22. The seventh, a ROSE.—Fig. 23. The eighth, a Cross MOLINE, etc. The first son of the first son, charges his label with a label; the second the label with a crescent, and so on; but these rules are so rarely observed, that it is unnecessary to puzzle our readers by entering more deeply into the subject than to observe that the Royal Family confine themselves to the use of the label variously differenced.

Heraldic Crosses.

Besides the plain Cross, which has already been noticed as one of the “Honorable Ordinaries,” this symbol appears in Heraldry under a variety of fantastic forms, borne either singly or in numbers. Plate V. contains various examples of the use of the Cross in Heraldry, and their several shapes are designated as follows:—

A Cross AIGUISEE is drawn with pointed ends. This example is *voided*, that is, the field is shown through the centre, the edges of the Cross only being left.—*Fig. 1.*

A Cross BOTTONEE is that drawn with trefoiled ends.—*Fig. 2.*

A Cross HUMETTEE or COUPED is a Cross cut off at the ends, so as not to touch the edges of the Shield. When more than one of these Crosses are given upon a Shield they are called *Crosslets*.—*Fig. 3.*

The CROSS-CROSSLET: this is a plain Cross crossed near the extremity of each limb.—*Fig. 4.*

The Cross QUADRATÉ is a Cross with an expanded square in the centre.—*Fig. 5.*

The Cross PATTÉE or FORMÉE is Cross widening in the extremities, which are cut off square.—*Fig. 6.*

A Cross PATTÉE-FITCHEE: this is the same as the last, except that its lower bar terminates in a point. When the lower bar of any Cross is thus shaped, it is termed a *Cross-bottonée-fitchée*, or a *Cross crosslet-fitchée*, as the case may be. The term “*fitchée at the foot*” is substituted when the four arms of the

Cross are drawn complete, with the addition of a pointed termination or foot at the base of the lower arm.—*Fig. 7.*

The Cross MOLINE is a Cross bi-parted and convoluted at the end of each arm like the cruciform pieces of iron upon a mill-stone.—*Fig. 8.*

The Cross PATONCÉE: this Cross expands more widely than the Cross Moline, and has its extremities slightly floriated.—*Fig. 9.*

The Cross POTENT is a Cross crutch-shaped at each extremity.—*Fig. 10.*

A Cross RAGULÉE is a Cross jagged or notched in an irregular manner.—*Fig. 11.*

The Cross FOURCHÉE or RECERCELÉE is bi-parted and curled at the extremities.—*Fig. 12.*

The Cross FLORY or FLEURIE is a Cross with four straight limbs having a trefoil termination similar to a fleur-de-lis.—*Fig. 13.*

A Cross ENGRAILED: this is a plain Cross, varied only in its outline.—*Fig. 14.*

A Cross QUARTERED-PIERCED is a Cross with a square aperture through its centre.—*Fig. 15.*: If the central portion of the Cross is entirely removed, the limbs being only left in contact, it is termed a *Cross quarterly-pierced*.—See Plate VII., fig. 6.

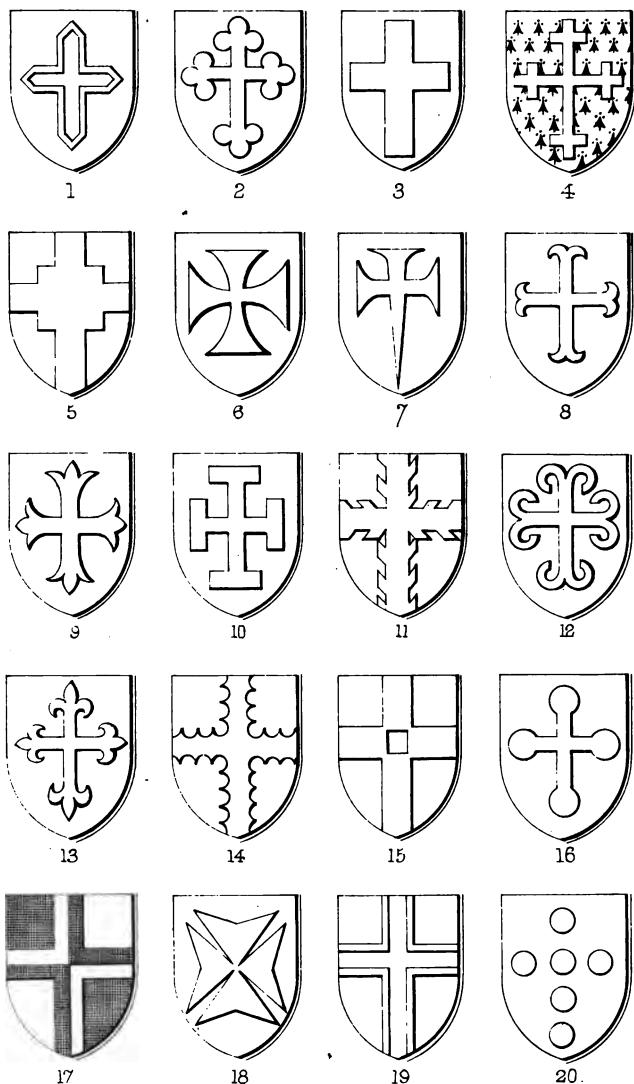
A Cross POMEL or POMETEE is a Cross terminating in single knobs or pomels.—*Fig. 16.*

A Cross QUARTERLY is a Cross divided in the centre by a perpendicular and a horizontal line, having the portion on each side varied in its tincture.—*Fig. 17.*

A MALTESE CROSS: this Cross is greatly expanded at the extremities with eight angled points.—*Fig. 18.*

A Cross FIMBRIATED is a Cross surrounded by a narrow edging or border, and is the reverse of a Cross voided, though it may seem to resemble it at first sight.—*Fig. 19.*

Five Roundels, *in Cross*.—*Fig. 20.* Whenever any particular Charge is said to be “in cross,” it means that the figures are arranged, as in this example, in the form of a Cross. The same explanation will apply to Charges, described as *in chevron*, *in bend*, etc.





Blazon.

BLAZON is the term used by Heralds for describing in words the Figures and Colors upon a Shield of Arms, so as to enable any person acquainted with Heraldry to depict them correctly. Blazon is undoubtedly the most important part of the Science. The principles are simple, and easily learned.

1.—IN BLAZONING, we must name the metal or tincture of the Field, in the first place.

2.—Then the description and tincture of the Ordinary or Charge should be named. For example, Plate III., fig. 1. *Or, a chief gules.*—Plate VII., fig. 2. *Or, a lion rampant gules.*

3.—If the Field be divided into two or more metals or tinctures, the lines by which it is divided should be named, and the metal or tincture nearest the Dexter chief must be the first mentioned by name.—Plate VII., fig. 5. *Per chevron argent and gules.*—Fig. 12. *Per pale gules and azure.*

4.—If the Field be semée, that is, powdered, or covered with small Charges, such as crosses, fleur-de-lis, billets, etc., this must be mentioned before the Charges.

5.—If there be any of the principal Ordinaries in the Coat (excepting the Chief) they must be named, next to the Field, and previous to any other Charge.—Plate VII., fig. 11. *Argent, two chevrons azure, etc.*

6.—The Chief is always mentioned last.—Plate VII., fig. 10. *Gules, three roses argent, barbed vert and seeded or, a chief vair.*

7.—Should any of the lines be uneven, they are to be named with the Ordinary or Division.—Plate XII., fig. 1. *Azure, a fess dancetté ermine, etc.*

8.—When an Ordinary is placed between other Charges, it is Blazoned as “between.”—Plate XII., fig. 9. *Gules, a bend or, between two escallops argent.*

9.—If any Ordinary is itself Charged, such Charge must be mentioned next to those between which the Ordinary is placed.—Plate VII., fig. 9. *Gules, on a bend engrailed argent, between two cinquefoils or, three leopards' faces vert.*

The learner must bear in mind that Heraldry forbids the placing of metal on metal, or color on color. In ancient

Heraldry, we know of only one example which contradicts this rule, viz.:—the Arms of the Mediæval Kings of Jerusalem, which is blazoned *Argent, a cross potent, between four crosses or.*

In Blazon, brevity is to be studied, repetition or tautology being strictly forbidden. Thus Fig. 3, Plate XII., is Blazoned *Azure, a fess nebulee, between three crescents ermine,* which indicates that both the Fess and the Crescents are Ermine. In Fig. 2, to avoid the repetition of the word Or, the Charges on the Chief must be Blazoned *on a chief sable, three escallops of the first;* and, for the same reason, Fig. 12, Plate VII., must be Blazoned *Per pale gules and azure, on a fess wavy argent, between three garbs or, three billets of the second.*

If any Charge is given in its natural color it is termed *proper.* Animals, birds, etc., are Blazoned as follows:—

LIONS, and other beasts of prey,

RAMPANT, when erect and in profile.—See Plate VI.,
Fig. 1.

RAMPANT-GUARDANT, when erect with a full face.—
Fig. 2.

RAMPANT-REGARDANT, erect with the head looking back.—Fig. 3.

A DEMI LION, RAMPANT.—Fig. 4.

PASSANT, walking with the head in profile.—Fig. 5.

PASSANT-GUARDANT, walking with the head full faced.—
Fig. 6.

PASSANT-REGARDANT, in a similar position, with the head looking back.—Fig. 7.

COUNTER-PASSANT, when two lions or beasts of prey are shown, one walking to the dexter and the other to the sinister.

SALIENT, in a leaping posture with both fore-paws together.

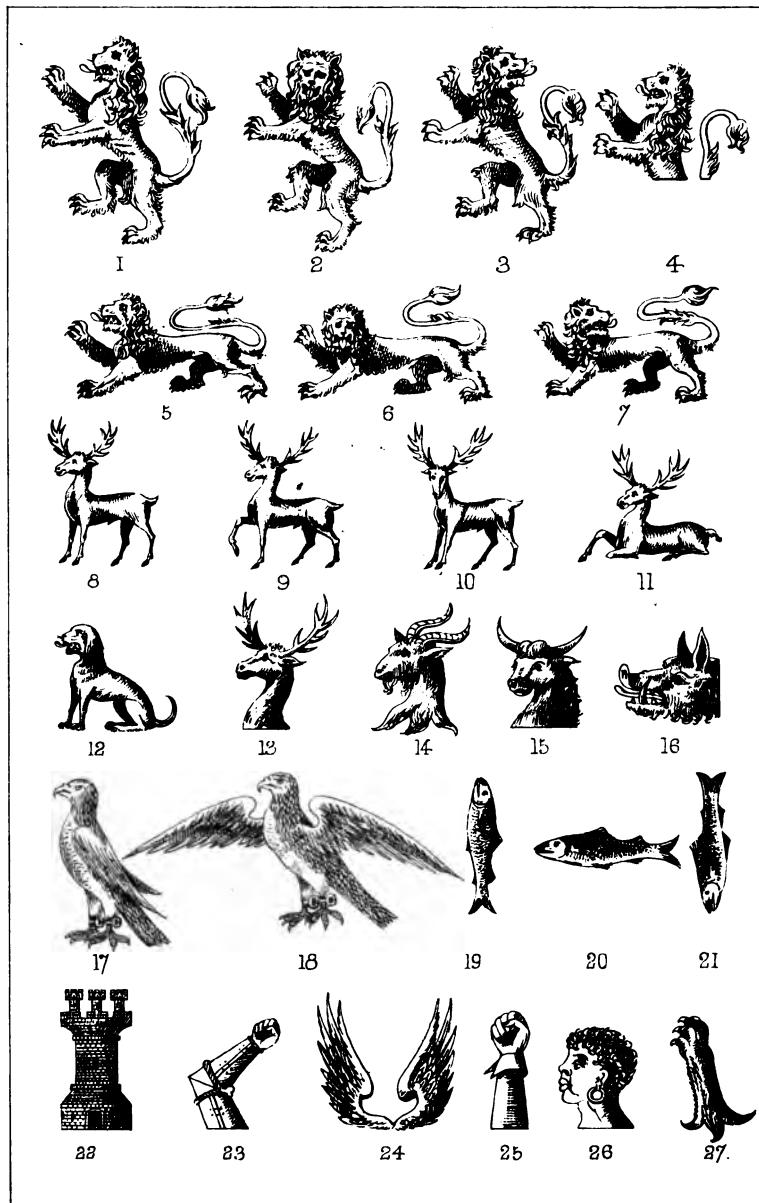
CROUCHANT, lying down with the head erect.

SEJANT, sitting down on its haunches.—Fig. 12, a *talbot sejant.*

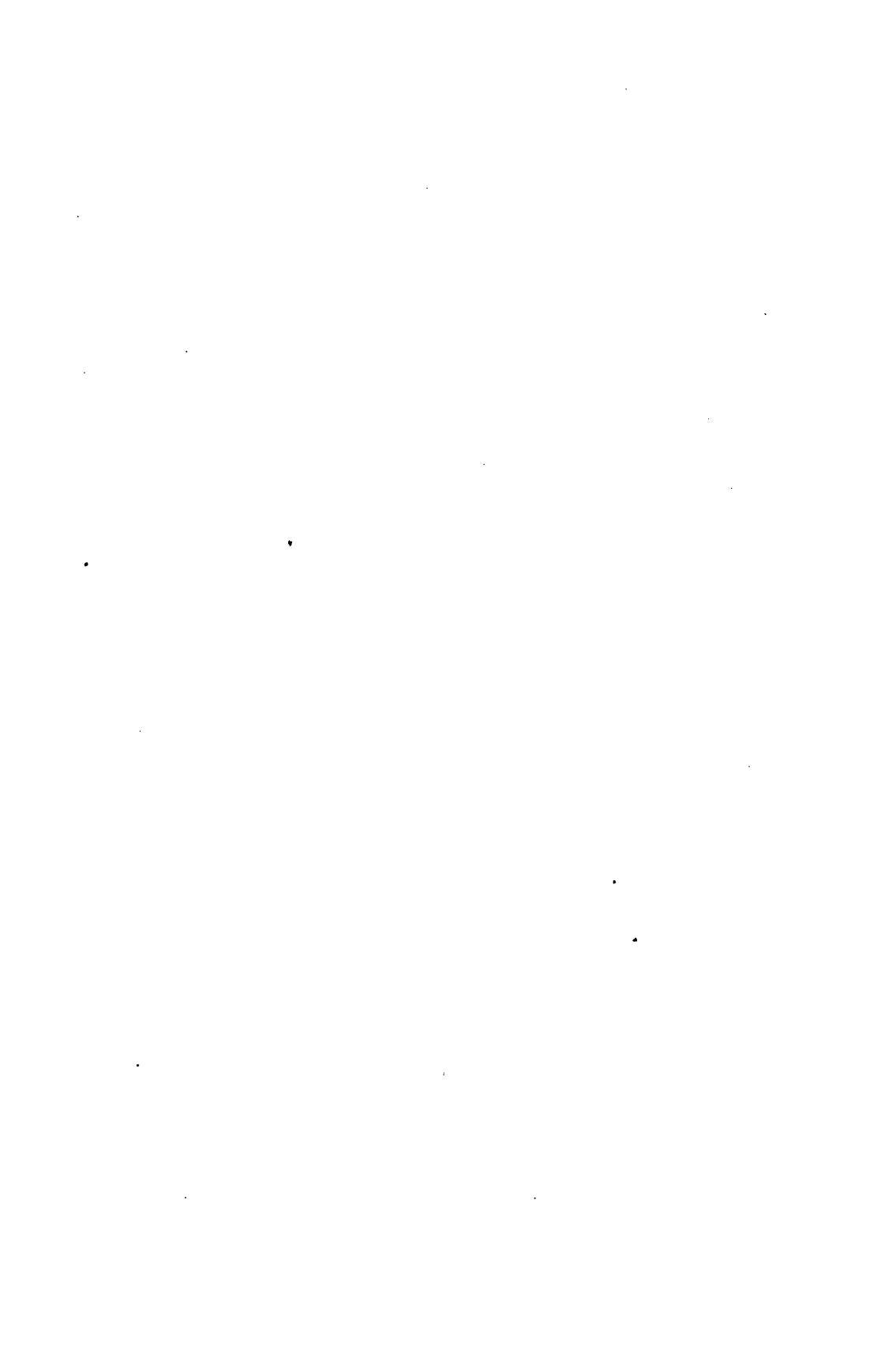
DORMANT, sleeping.

All the above terms are subject to the same variations of guardant and regardant.

Pl. VI.



M. LONG LITH.



STAGS, and other beasts of chase, are Blazoned :—

STATANT, when standing, as in Fig. 8.

TRIPPANT, same as passant to beasts of prey, when the animal is trotting.—Fig. 9.

AT GAZE, when standing full faced.—Fig. 10.

LODGED, when at rest or lying on the ground.—Fig. 11.

TAME ANIMALS, such as the bull, goat, etc., when their horns or hoofs are of a different tincture are said to be armed and *unguled* or *hoofed*, but deer are Blazoned *attired*, on account of their antlers.

The Heads and Limbs of animals, birds, etc., are Blazoned :—

COUPED, when it is cut off by an even line; the word *coupé* is, however, not mentioned, but always understood in Blazon.—See Figs. 13, 15, and 16.

ERASED, when the line is uneven as if it had been torn off.—Fig. 14. *A goat's head erased.* Fig. 27. *A lion's jamb erased.*

CABOSSED, when the full front of the head only is shown.—Plate IX., fig. 8. *A bull's head cabossed.*

The Teeth and Claws of lions, and other ravenous beasts, are called their *arms*; and when of a different color to their bodies they are said to be *armed*. If the Tongue be of a different color it is said to be *langued*.—Plate VII., fig. 2. *Or, a lion rampant gules armed and langued azure.*

The birds usually met with in English Heraldry are the eagle, falcon, hawk, popinjay, martlet, chough, heathcock, ostrich, swan, raven, owl, etc.

The EAGLE is Blazoned DISPLAYED, when the wings are open.—See Plate X., fig. 9.

CLOSED, when the wings are shut.—Plate VI., fig. 17. *A falcon closed.*

VOLANT, when in the act of rising.—Fig. 18. *A falcon volant.*

THE MARTLET, a species of swallow, is a frequent heraldic bearing, and is always represented feetless in Heraldry.

The Beaks and Talons of birds of prey are termed their *arms*, and are described as “armed” of the particular tincture. Tame

birds are said to be *beaked*; and *membered*, when their legs are of a different tincture to their bodies. The COCK, however, must be Blazoned as *armed* in reference to his beak and spurs, *crested* of his comb, and *jellopped* of his wattles.

The HAWK and FALCON is *belled* and *jessed*.—See Figs. 17 and 18.

A bird's Wing is not an unusual Charge in Heraldry. If the tip of the wing is elevated, it is Blazoned as *erect*. Fig. 24, depicts *a pair of wings erect, conjoined*. If the tips of the wings droop downwards, they are Blazoned *inverted* or in *lure*.—Plate X., fig. 3. *On a bend, three pair of wings conjoined in lure*.

8.—FISH are Blazoned: HAURIANT, when in pale, as if rising to the surface.—Fig. 19. NALANT, if horizontally or swimming.—Fig. 20. URINANT, when its head is downwards and the tail erect.—Fig. 21. EMBOWED, if its body is arched, as the dolphins in Fig. 1., Plate IX.

PLATE VI., Fig. 22.—A castle tripled-towered.

- “ “ 23.—An armed dexter arm embowed, the hand closed.
- “ “ 25.—A cubit arm erect, vested.
- “ “ 26.—A Moor's head couped at the neck.
The same Charge, when full faced,
is Blazoned *afrontée*.

Examples of Blazoning, etc.

We have already mentioned that the earlier Coats of Arms are remarkable for their simplicity and paucity of Charges. It will be well now to proceed to illustrate this fact, by calling attention to the Armorial Bearings of some of the earliest of our existing families, given in our introductory plates. We will then proceed to describe or, in Heraldic language, to "Blazon," the examples of Arms which we have selected for the instruction of our readers. They are, in all cases, the arms of *existing families*, and the greater portion of them are of ancient date, pertaining to families whose pedigrees reach back to remote times, and whose ancestors distinguished themselves, and were

numbered among the Chivalry of England, in the Crusades, at Cressy, Poictiers and Agincourt.

A careful attention to the readings, and an occasional reference to our Glossary of Terms, will enable our readers with little, or no difficulty, to Blazon arms, and to delineate any coats which may come under their notice.

At the end of the blazoning of each coat of arms is given the name of the person who is the present representative of the family bearing them.

PLATE II.

Fig. 10.—Vair: the arms of the family of Beauchamp, Baron Beauchamp of Hache, co. Somerset. This Barony is in abeyance. The coat of the ancient Baronial family of Ferrers of Chartley, co. Stafford, was *Vair, Or and gules*. Sir Thomas Gresley of Drakelow, co. Derby, tenth Baronet, bears: *Vair, ermine and gules*; and the family of Meynell of Meynell-Langley, in the same county, *Vair, argent and sable*—Godfrey Franceys Meynell, Esq.

PLATE III.

Fig. 1.—Or, a chief gules: the arms of Lumley of Bradfield. Sir William Worsley of Hovingham Hall, co. York, Baronet, bears *Argent, a chief gules*. *Vair, a chief or*, are the arms of the ancient family of Tichborne of Tichborne, co. Hants—Sir Alfred Joseph Doughty-Tichborne, eleventh Baronet. This coat was borne by Sir Roger de Tichborne, *temp of Henry III*. —*Vide Plate XII., Fig. 7.*

Fig. 2.—Argent, a pale sable: the arms of Lord Erskine, Earl of Marr and Kellie—John Francis Miller Erskine, the fifteenth Earl.

Fig. 3.—Gules, a fess ermine: Craufurd of Craufurdland, co. Ayr—William Houison Craufurd, Esq. *Sable, a fess or*: Bond of the Grange, co. Dorset. *Argent, a fess dancettée sable*: West, Earl De-la-Warr.

Fig. 4.—Azure, a bend or: Scrope of Danby, co. York—Simon Thomas Scrope, Esq. These arms were confirmed by the

of Ireland and Suffolk : Blake, Baron Wallscourt. *Sable, a fret argent* : Harrington of Worden, co. Devon. *Ermine, a fret sable* : Clude of Orleton, Shropshire.

Fig. 16.—Gyronny, of eight or and sable : the arms of the family of Campbell, among whom are to be reckoned the Dukes of Argyll, the Earls of Cawdor, etc.

Fig. 19.—Argent, a shake-fork sable : Cunningham of Corse Hill, co. Ayr.

PLATE V.

Fig. 1.—The arms of the late Sir Henry Robert Dukinfield, Baronet, of Dukinfield Hall, co. Chester : *Argent, a cross aquiseé voided sable*.

Fig. 2.—Gules, a cross botonnée ermine : the arms of the family of Homfray of Penllyne Castle, co. Glamorgan—John Homfray, Esq.

Fig. 3.—Argent, a cross humettée, between four round buckles, tongues erect, gules : Childers of Cantley, co. York—John Walbanke Childers, Esq.

Fig. 4.—Ermine, a cross-crosslet sable : Durrant of Scottow, co. Norfolk—Sir Henry Josias Durant, fourth Baronet.

Fig. 6.—Sable, a cross pattée argent, were the arms of the Beconsawe family.

Fig. 7.—Sable, a cross pattée-fitchée or, are the arms of the family of Collier of Staffordshire and Yorkshire.

Fig. 8.—Azure, a cross moline or : the Molyneux family—Earls of Sefton, etc. *Azure, a cross moline argent* : the Bentinck family—Dukes of Portland.

Fig. 9.—Gules, a cross patoncée argent : Brandling of Gosforth, Northumberland.

Fig. 10.—Argent, a cross potent between four crosslets or, were the Mediæval arms of Jerusalem as a Christian kingdom.

Fig. 11.—Argent, a cross raguly gules : Lawrence of Sevenhampton, co. Gloucester. Baron Sandys of The Vine, co. Hants., bore *Argent, a cross raguly sable*.

Fig. 13.—Or, a cross flory sable : arms of Lamplugh of Lamplugh, Cumberland—John Lamplugh Raper Lamplugh, Esq.

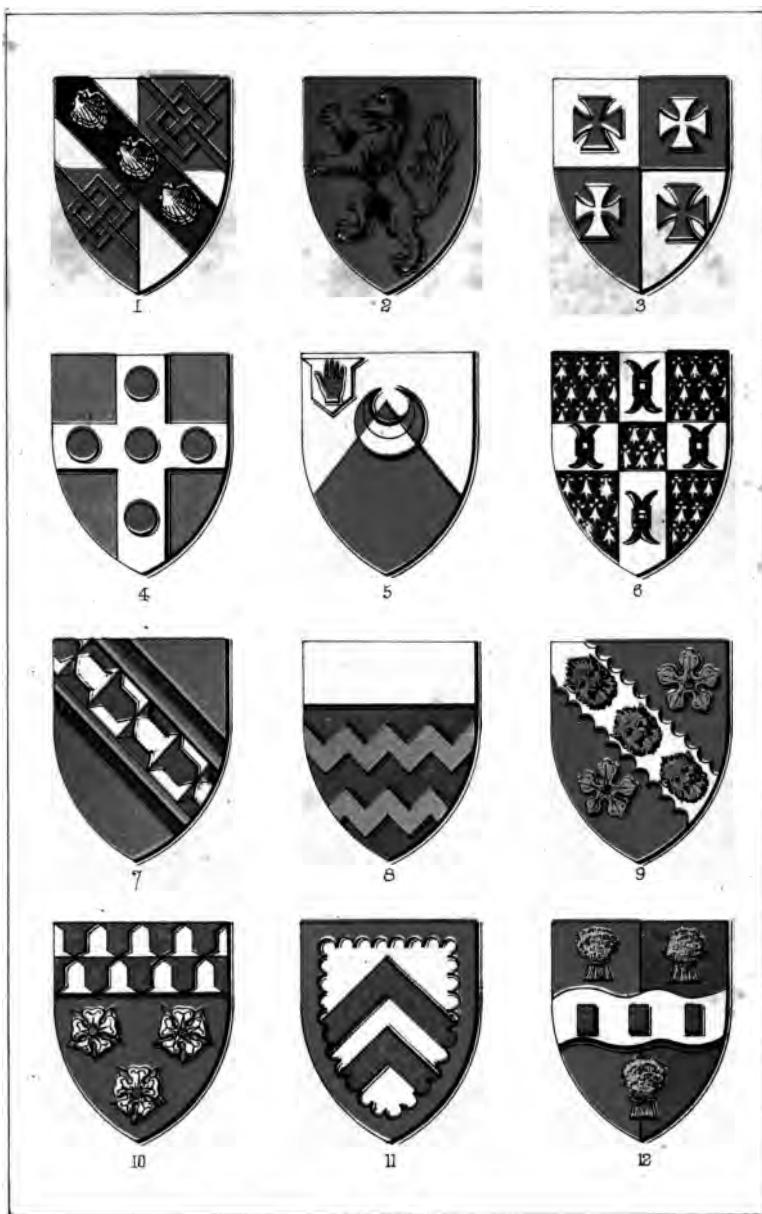


Fig. 14.—Gules, a cross engrailed argent, in the first quarter a lozenge of the second: arms of Lord Leigh of Stoneleigh, co. Warwick—William Henry Leigh, second Baron Leigh.

Fig. 15.—Argent, a cross sable quarter pierced, were the arms of the celebrated Abbey of Walsingham, co. Norfolk.

Fig. 17.—Quarterly sable and argent, a cross counter-quartered of the field: the arms of the family of Loraine of Kirk-Harle, Northumberland—its present representative, Sir Lambton Loraine, eleventh Baronet.

Fig. 18.—The MALTESE CROSS: this Cross gules upon an argent field, was borne by the Knights Templars.

Fig. 19.—Argent, a cross fimbriated gules, were the arms of Leeds Priory, Kent.

PLATE VII.

In this plate the examples are duly Blazoned in colors, and it must be looked upon as a sort of key to the readings of the subsequent plates.

Fig. 1.—Quarterly argent and gules, in the second and third quarters, a fret or, over all a bend sable charged with three escallops of the first: the arms of the ancient family of Spencer of Althorpe, co. Northamptonshire—the Right Hon. John Poynts Spencer, fifth Earl Spencer.

Fig. 2.—Or, a lion rampant gules, armed and langued azure: Leigh of West Hall in High Leigh, co. Cheshire—Egerton Leigh, Esq.

Fig. 3.—Quarterly argent and gules, four crosses patée counter-changed: Chetwode of Chetwood, co. Bucks.—Sir John Newdigate Ludford Chetwode, fifth Baronet.

Fig. 4.—Vert, on a cross argent five torteauxes: Grenville of Wotton under Barnwood, co. Bucks.—Richard Plantagenet Campbell Temple Nugent Brydges Chandos Grenville, third Duke of Buckingham.

Fig. 5.—Per chevron argent and gules, a crescent counter-changed: Chapman of Killua Castle, co. Westmeath—Sir Benjamin James Chapman, fourth Baronet.

In this example, we have given the badge or distinctive mark which appears upon the armorial shield of all those who are

Baronets of the United Kingdom. It is commonly called the Ulster Badge: *On an inescutcheon argent, a sinister hand couped at the wrist, extended in pale gules.*

Fig. 6.—Ermines, on a cross quarter-pierced argent, four fers-de moline sable: Turner of Stoke Rochford, co. Lincoln—Christopher Turner, Esq.; and the Earls of Winterton—Edward Turnour, fourth Earl.

Fig. 7.—Or, a bend vair cotised sable: Bowyer, of Denham, co. Bucks., and of Radley, co. Berks.—Sir George Bowyer, M.P., seventh Baronet.

Fig. 8.—Azure, two bars dancettee or, a chief argent: Stonor of Stonor, co. Oxford—Thomas Stonor, third Baron Camoys. (The first Baron Camoys commanded the left wing of the English Army at the celebrated Battle of Agincourt.)

Fig. 9.—Gules, on a bend engrailed argent, between two cinquefoils or, three leopards' faces vert: Aldersey of Aldersey, co. Cheshire—Thomas Aldersey, Esq.

Fig. 10.—Gules, three roses argent, barbed vert, a chief vair: the family of Taylor of Bifrons, co. Kent—Herbert Edward Taylor, Esq.

Fig. 11.—Argent, two chevrons azure, within a border engrailed gules: Tyrell of Boreham; co. Essex—Sir John Tyssen Tyrell, second Baronet.

Fig. 12.—Per pale gules and azure, on a fess undée argent, between three garbs or, three billets of the second: Drinkwater of Salford, co. Lancaster—Thomas Drinkwater, Esq.

PLATE VIII.

Fig. 1.—Sable, a chevron, between three shackbolts argent: the arms of the Anderton family of Euxton, co. Lancaster—William Michael Ince Anderton, Esq.

Fig. 2.—Sable, a fess engrailed between three whelk-shells Or: Sir John Villiers Shelly, M.P., of Maresfield Park, co. Bucks., seventh Baronet. This family was seated for many centuries at Michelgrove, co. Surrey. The Shellys of Castle Goring, and the Shellys of Avington, co. Hants., are younger branches of this family.

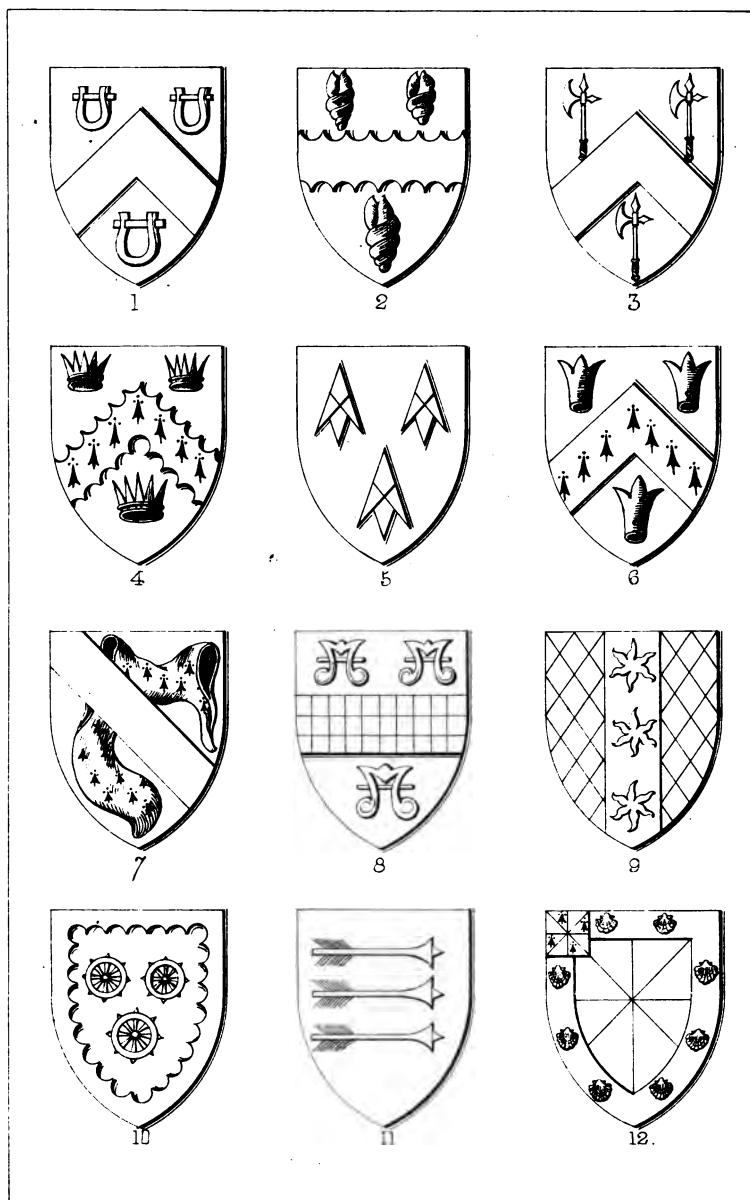




Fig. 3.—Sable, a chevron between three battle-axes argent: Congreve of Congreve, co. Stafford—William Walter Congreve, Esq., of Burton Hall, co. Cheshire; and Sir William Augustus Congreve of Walton, co. Stafford, third Baronet.

Fig. 4.—Gules, a chevron engrailed ermine between three antique crowns or: the Grants of Kilgraston, co. Perth—John Grant, Esq.

Fig. 5.—Argent, three caltraps sable: the family of Trappes of Nidd, co. York.

Fig. 6.—Sable, a chevron ermine between three cronels argent: the Wisemans of Canfield Hall, co. Essex—Sir William Saltonstall Wiseman, eighth Baronet.

Fig. 7.—Azure, a maunche ermine, over all a bend gules: the Nortons of Grantley, co. York—Fletcher Norton, third Baron Grantley.

Fig. 8.—Or, a fess checky argent and sable between three water bougets of the third—the Rosses of Craigie and Invernethe.

Fig. 9.—Lozenzy or and azure, on a pale gules three estoiles of the first: Antrobus of Antrobus, co. Cheshire—Sir Edmund William Romer Antrobus, second Baronet.

Fig. 10.—Argent, three Katherine wheels sable, within a border engrailed gules: Scott of Betton, Shropshire—George Jonathan Scott, Esq.

Fig. 11.—Azure, three bird bolts or: Boulton of Moulton, co. Lincoln—the Rev. Anthony Boulton.

Fig. 12.—Gyronny of eight or and sable, within a border gules charged with eight escallops of the first, and a canton also gyronny of eight ermine and gules—Campbell of Barquharrie in Ayrshire—Hugh Bruce Campbell, Esq.

PLATE IX.

Fig. 1.—Gules, a chevron ermine between three dolphins embowed argent: the arms of the families of Blennerhasset from Blennerhasset, co. Cumberland. The Blennerhassets settled in Ireland during the reign of Elizabeth, and have since that period maintained the highest rank among the gentry of the

county of Kerry. The two principal branches of this family are—the Blennerhassets of Ballyseedy, Arthur Blennerhasset, Esq., and those of Blennerville, co. Kilkenny—Sir Rowland Blennerhasset, fourth Baronet.

Fig. 2.—Sable, a chevron between three leopards' heads or : Wentworth of Woolley, near Wakefield, co. York—Godfrey Wentworth, Esq.

Fig. 3.—Argent, a chevron gules between three boars' heads erased azure : Abercromby of Birkenbog, co. Banff—Sir George Samuel Abercromby, sixth Baronet, and chief of the clan Abercromby.

Fig. 4.—Sable, three piles conjoined in base argent, on a chief gules a lion passant-guardant or : Halkett of Hall Hill, co. Fife —Charles H. C. T. Halkett, Esq.

Fig. 5.—Per chevron engrailed gules and argent, three talbots' heads counter-changed : Duncombe of Duncombe Park, co. York —William Duncombe, second Baron Feversham.

Fig. 6.—Azure, a gryphon passant and a chief or : Evelyn of Wootton Park, Surrey—William John Evelyn, Esq., F.S.A.

Fig. 7.—Sable, three leopards' faces jessant-de-lis or : Gurdon of Letton, co. Norfolk—Brampton Gurdon, Esq.

Fig. 8.—Azure, a bull's head cabossed argent : Coppinger of Ballyvolane, co. Cork—William Coppinger, Esq.

Fig. 9.—Argent, a gryphon segreant gules : Trafford of Trafford, co. Lancaster—Sir Humphrey de Trafford, second Baronet.

Fig. 10.—Argent, a talbot passant gules : Wolseley of Wolseley, co. Stafford—Sir Charles Michael Wolseley, eighth Baronet.

Fig. 11.—Gules, an inescutcheon within an orle of martlets argent : Chadwick of Healey, co. Lancaster, and of Mavesyn Ridware, co. Stafford—John de Healey Mavesyn Chadwick, Esq.

Fig. 12.—Per pale or and argent, a wyvern vert : Wilkins of Clifton, co. Gloucester. This family resumed in 1839 their ancient surname of De Winton—Walter Thompson de Winton, Esq.

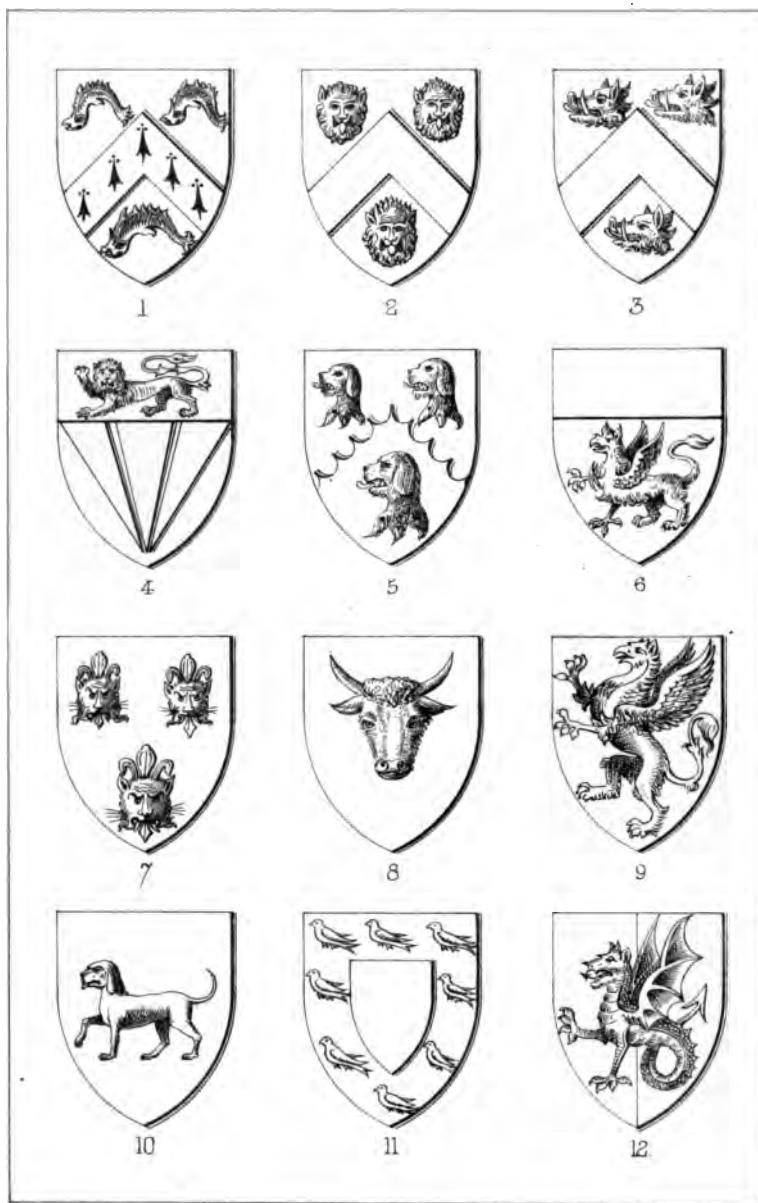




PLATE X.

Fig. 1.—Sable, a bend or, between six fountains proper: the arms of the Stourtons of Allerton, co. York. This ancient family was seated at Stourton, in the county of Wilts, soon after the Conquest. “The name of the Stourton be very aunciente yn those partes,” writes Leland in his “Itinerary.” “The river of Stoure risith there of six fountaines or springes, whereof three be on the north side of the Parke harde within the pale: the other three be north also, but without the Parke; the Lord Stourton gyveth these six Fountaynes yn his arms.”—Charles Stourton, eighteenth Baron Stourton.

Fig. 2.—Azure, a chevron between three eagles' heads erased or—Aubrey of Llantrithyd, co. Glamorgan.

Fig. 3.—Argent, on a bend gules cotised sable, three pair of wings conjoined in lure of the field: Wingfield of Tickencote, co. Rutland, formerly of Wingfield, co. Suffolk—John Muxloe Wingfield, Esq.

Fig. 4.—Barry nebulee of six or and sable: the Blounts of Sodington, co. Worcester—Sir Edward Blount, eighth Baronet. The Blounts of Maple-Durham, co. Oxford, are a junior branch of the same family, and consequently use the same arms.—Michael Charles Blount, Esq.

Fig. 5.—Or, three bendlets enhanced gules: Grylls of Helston, Cornwall—the Rev. Richard Gerveys Grylls.

Fig. 6.—Gules, two bars-gemelles between three escallops argent: Rigge of Woodbroughton House, co. Lancaster—John Gray Rigge, Esq.

Fig. 7.—Or, a raven proper: Corbet of Moreton Corbet—Sir Vincent Rowland Corbet, third Baronet. The Corbets of Elsham, co. Lincoln, and of Darnhall, co. Chester, are a younger branch of the same family—Thomas George Corbet, Esq.

Fig. 8.—Azure, four mascles in cross or: Miller of Radway, co. Warwick—Fiennes Sanderson Miller, Esq.

Fig. 9.—Ermine, an eagle displayed gules armed or: Bedingfield of Oxburgh, co. Norfolk, formerly of Bedingfield, co. Suffolk, seated there soon after the Conquest—Sir Henry George Paston-Bedingfield, seventh Baronet. *Vert, an eagle displayed*

argent, armed and langued gules: the arms of Biddulph of Birdingbury, co. Warwick—Sir Theophilus William Biddulph, seventh Baronet. The Biddulphs of Ledbury, co. Hereford, are a younger branch of the same family.

Fig. 10.—Azure, on a fess between three ostrich feathers argent, as many martlets sable: Tufnel of Langleyes, co. Essex—John Jolliffe Tufnel, Esq.

Fig. 11.—Ermine, three pomeis, each charged with a cross or: the arms of the Heathcote family—Sir John Gilbert Heathcote, first Baron Aveland, co. Lincoln, and Sir William Heathcote, fifth Baronet of Hursley Park, co. Hants, M.P., for the University of Oxford.

Fig. 12.—Argent, a fess gules between three popinjays vert, collared of the second: Lumley of Lumley Castle, co. Durham—Richard George Lumley, ninth Earl of Scarborough.

PLATE XI.

Fig. 1.—Argent, on a bend engrailed sable between two acorns slipped vert, three fleur-de-lis or: the arms of the family of Wall of Salhouse, co. Norfolk.

Fig. 2.—Or, two chevrons between three trefoils slipped sable: Abdy of Felix Hall, co. Essex—Sir William Abdy, seventh Baronet.

Fig. 3.—Sable, three walnut leaves or, between two bendlets argent: Waller of Braywick Lodge, co. Berks.—Sir Thomas Wallen Waller, second Baronet; and the Wallers of Farnington, co. Gloucester—Harry Edmund Waller, Esq.

Fig. 4.—Azure, three quatrefoils argent: the Vincent family, formerly of Stoke D'Abernon, co. Surrey, now of Debden Hall, co. Essex—Sir Francis Vincent, tenth Baronet.

Fig. 5.—Vert, a fleur-de-lis argent: the family of Fowke of Resby, co. Leicester—Sir Frederick Thomas Fowke, second son. The arms of the Portman family, *Or, a fleur-de-lis* —Edward Berkley Portman, Baron Portman; and *Azure, a fleur-de-lis* Digby, an ancient Leicestershire family *Argent, a fleur-de-lis* Digby, ninth Baron Digby of Geas-

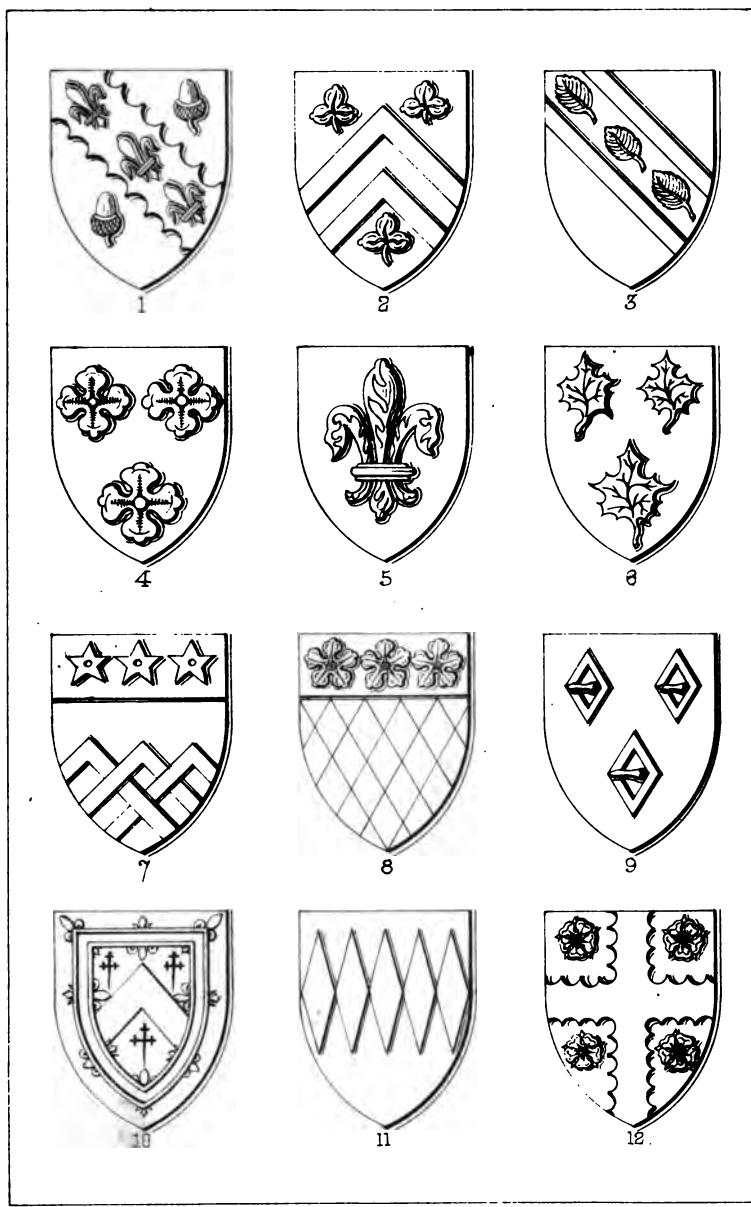


Fig. 6.—Argent, three holly leaves proper : Irwin of Tanrago, co. Sligo—John Lewis Irwin, Esq.

Fig. 7.—Argent, three chevronels interlaced in the base point of the escutcheon sable, on a chief of the second three mullets of the first : Danby of Swinton, co. York—William Danby, Esq., Park House, Exeter.

Fig. 8.—Lozengy gules and argent, on a chief or, three cinque-foils azure : Bagge of Stradsett, co. Norfolk—William Bagge, Esq.

Fig. 9.—Argent, three lozenge-shaped arming buckles gules, tongues fess-ways : Jerningham of Cossey, co. Norfolk—Henry Valentine Stafford-Jerningham, third Baron Stafford.

Fig. 10.—Argent, a chevron gules between three cross crosslets fitchée sable, all within a double tressure flory counter-flory of the second : arms of the Kennedy family—Archibald Kennedy, second Marquis of Ailsa.

Fig. 11.—Or, five fusils in fess azure—Pennington of Pennington, co. Lancaster—Sir Gamel Augustus Pennington, fourth Baron Muncaster. Azure, five fusils in fess or, are the arms of the celebrated family of Percy, and are quartered by the Dukes of Northumberland and the Earls of Beverly.

Fig. 12.—Per pale azure and purpure, a cross engrailed or, between four roses argent : Burton (called Denison) of Grimstone, co. York—William Henry Forester Denison, second Baron Londesborough ; and Burton of Pollacton, co. Carlow—Sir Charles William Cuffe Burton, fifth Baronet.

PLATE XII.

Fig. 1.—Azure, a fess dancettée ermine between six cross crosslets argent : the arms of the family of Barnardiston of the Ryes, co. Suffolk—Nathaniel Clarke Barnardiston, Esq.

Fig. 2.—Or, three piles gules issuing from a chief sable charged with as many escallops of the first : Græme of Garvoe, co. Perth—James Græme, Esq.

Fig. 3.—Azure, a fess nebulee between three crescents ermine : Weld of Lulworth Castle, co. Dorset—Edward Joseph Weld, Esq.

Fig. 4.—Quarterly, 1 and 4, Barry of eight argent and

gules, a cross patonce sable, for Gower; 2 and 3, Azure, three laurel leaves or, for Leveson. The arms of the Gower family of Stittenham, co. York—Sir George Granville William Sutherland Leveson Gower, third Duke of Sutherland.

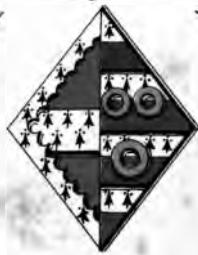
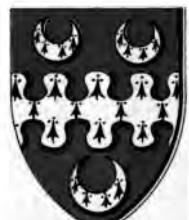
Fig. 5.—Azure, a fess between three chess-rooks or: Bodenham of Rotherwas, co. Hereford—Charles Thomas Bodenham, Esq. Our example, in this instance, refers to this gentleman's only sister, Eliza Mary Bodenham, Canoness of the Order of St. Anne of Bavaria.

Fig. 6.—Quarterly, 1 and 4, Gules, a chevron between three mullets of six points or, for Danvers; 2 and 3, Argent, three covered cups in bend between two bendlets engrailed sable, for Butler. The arms of Butler-Danvers of Swithland, co. Leicester—George John Danvers Butler-Danvers, fifth Earl of Lanesborough.

Fig. 7.—Argent, a fess and in chief three mullets sable, a crescent gules, for difference, for Townley; Impaling;—Vair, a chief or, for Tichborne of Tichborne, co. Hants—Charles Townley of Townley, co. Lancaster, Esq. Sir Alfred Joseph Doughty-Tichborne, eleventh Baronet. The armorial shield of John Townley, Esq. (second son of the late Peregrine Townley of Townley, Esq.,) who married Lucy Helen, fourth surviving daughter of the late Sir Henry Joseph Tichborne, eighth Baronet of Tichborne.

Fig. 8.—Gules, a fess within a border engrailed ermine: Acton of Wolverton, co. Worcester—William Joseph Acton, Esq.; Impaling;—*Barry of eight ermine and azure, over all three annulets or:* Harries of Cruckton, co. Shropshire. This example illustrates the manner in which a widow lady is entitled to display her arms with those of her late husband.

Fig. 9.—Gules, a bend or, between two escallops argent: Petre of Writtle, co. Essex; Impaling;—*Checky or and azure, a fess gules:* the illustrious family of Clifford of Ugbrooke, co. Devon—Charles Hugh Clifford, eighth Baron Clifford of Chudleigh. The armorial shield of William Bernard Petre, the twelfth and present Baron Petre, who married Maria Teresa, daughter of the Hon. Charles Thomas Clifford of Irnham, co. Lincoln.



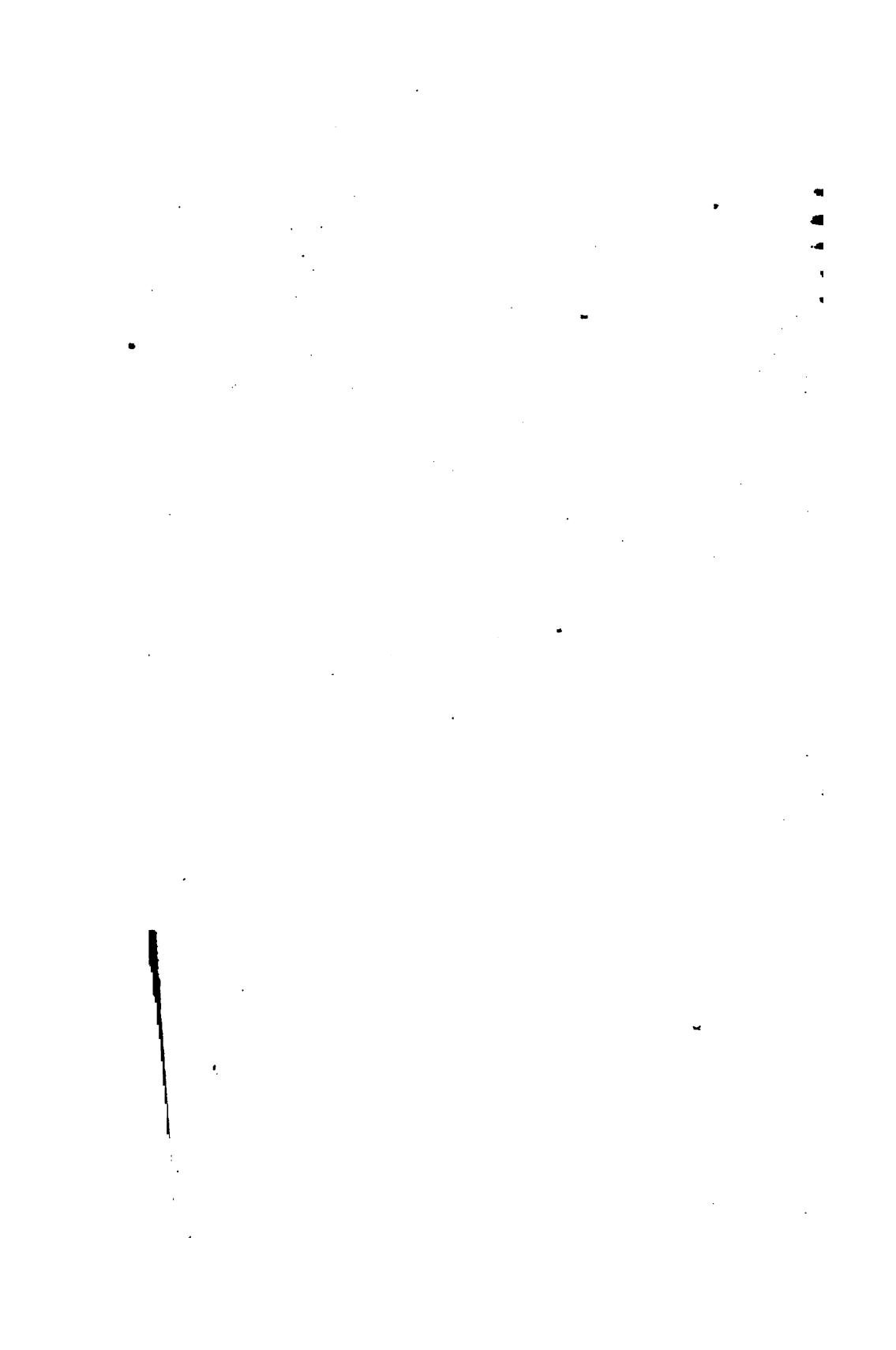




Fig. 10.—Ermine, two chevrons azure: Bagot of Bagot's Bromley, co. Stafford—Sir William Bagot, third Baron Bagot.

Fig. 11.—Per fess azure and or, a pale counter-changed, three bucks' heads erased of the second: Roper of Linstead, co. Kent—George Henry Roper Curzon, sixteenth Baron Teynham.

Fig. 12.—Argent, two bends engrailed sable, a label of three points gules: Radclyffe of Foxdenton, co. Lancaster—Robert Radclyffe, Esq.

MARSHALLING.

The term MARSHALLING is used to denote the manner and order in which various Coats of Arms are arranged upon one Shield. Arms are Marshalled in two ways, viz., by Impaling, and by Quartering.

IMPALING is the halving of a Shield, by a perpendicular line, from chief to base: or, heraldically speaking, *Per pale*. This term applies to the method of bearing the wife's arms. The husband's arms are always placed upon the Dexter half, and the wife's upon the Sinister half of the Shield. Illustrations of Impalement occur in Plate XII., viz., fig. 7—Townley impaling the arms of Tichborne; and Fig. 9.—Petre impaling Clifford.

In Impaling, both coats are given entire, except when there happens to be a border, orle, or tressure, round one or both of them. In such cases, the portion of the border, orle, or tressure, is omitted where the two coats unite.—See Plate XIII., fig. 8—the arms of Acton impaling those of Harries.

When a wife is an heiress or co-heiress, her husband, instead of impaling, bears her arms on a smaller Shield in the centre of his own, called an *escutcheon of pretence*.

No husband, impaling his wife's arms with his own, can surround the Shield with the Garter, or the insignia of any other Order.

“Some writers maintain that, if a man has had two wives, he may impale the arms of both on the Sinister side: those of his first wife in Chief, and those of the second in Base; others assert, that he may place his own coat in Pale, and those of his

two wives on the Dexter and Sinister side: but these positions are quite untenable. The intent of impaling is to show that the bearer is married to a lady of a particular family; but when, by her death, the alliance is at an end, he ceases to use the ensigns of her family. Some instances occur of a widower continuing to impale the arms of his deceased wife from a regard to her memory; but this practice accords not with the laws of Heraldry." As regards a widow, whilst she remains such, she is only entitled to bear the arms of her deceased husband impaled with her own upon a lozenge.—*Vide* Plate XII., fig. 8. If she marries a second time, she ceases to use the arms of her first husband.

If a peeress (either in her own right, or that of a deceased husband), or the daughter of a peer, marries an untitled gentleman, or one of inferior title, her coat of arms are placed upon a Shield separately, on the Sinister side of her husband's.

Archbishops and Bishops impale their own paternal coat with the arms of their Sees: the former being always placed upon the Sinister half of the Shield, and the latter upon the Dexter side.—See Plate I. The arms of Dr. Richard Fox, as Bishop of Winchester.

QUARTERING is the arrangement of any number of coats upon one Shield. The Quarterings are to be counted horizontally, beginning at the Dexter chief. The first quarter, in all cases, contains the paternal or family coat, and the same is repeated in the last quarter, if there is room. No coats are Quartered in a family escutcheon, except those "brought in," as it is termed, by a match with an heiress or co-heiress. The object of Quartering arms is to exhibit the descent of one family from the heiress or co-heiress of other families. Thus, the children of an heiress or co-heiress, at her death, are entitled to quarter, with their paternal coat, her arms, and all the arms to which she may have been entitled by descent. In Marshalling Quarterings, the first quarter or division following the paternal coat is that of the earliest heiress, and then succeed any Quarterings her descent may bring in; with the second heiress the same rule is followed, and so on, in chronological rotation, with every heiress from whom the bearer may derive.

If only two coats are quartered upon one Shield, it is said to be "Quarterly." The paternal coat occupies the first and fourth quarters, and the second and third quarters are occupied by the second coat. The same term is applied when three coats are quartered upon one Shield: the paternal coat is placed as before mentioned, the second coat in the second quarter, and the third coat in the third quarter. If four coats are quartered, the same phrase is employed, and the paternal coat is given only in the first quarter. Examples of quartered Shields occur in Plate XII.

Fig. 4.—QUARTERLY: Gower and Leveson. Sir Thomas Gower, second Baronet of Stittenham, co. York, married Frances, daughter and co-heiress of Sir John Leveson, Knight, of Haling, in Kent, and of Lilleshul, in Shropshire. His second son, Sir William Leveson Gower, fourth Baronet, by the adoption of his uncle, Sir Richard Leveson of Trentham, in Staffordshire, inherited that gentleman's extensive estates. In consideration of which, the Gower family henceforth used the arms of Leveson, quarterly with their own paternal coat.

Fig. 6.—QUARTERLY: Danvers and Butler. The Hon. Augustus Butler (second son of Brinsley Butler, the second Earl of Lanesborough) married, in 1792, Elizabeth, daughter and heiress of Sir John Danvers, Baronet, upon which occasion he assumed the additional surname and arms of Danvers.

Fig. 1, PLATE XIII., represents a quartered Shield or complete achievement of the Uvedale family, the ancient Lords of the Manor of Wickham, co. Hants.* We will proceed to Blazon these quarters *seriatim*, and explain how they were brought in:—

1.—*Argent, a cross moline gules:* the arms of the Uvedale family.

2.—*Barry of ten argent and gules, on a canton azure, a cross crosslet or:* the arms of the Etton family—Sir John de Uvedale, Knight (who died on 7th of March, 1322), married Isabella, sole daughter and heiress of Gilbert de Etton, by Alice his

* This example is copied from an incised slab in Winchester Cathedral, dated A.D. 1664.

wife, daughter and co-heiress of John de Tichesey of Tichesey, Surrey.

3.—*Gules, a fret counter vair*: the arms of Tichesey of Tichesey, otherwise Titsey, co. Surrey. These arms were brought in by the last mentioned marriage. Isabella de Etton was heiress on her mother's side as well, her father having married one of the co-heirs of the Tichesey family, as above mentioned.

4.—*Azure, two chevrons and a quarter or*: the arms of the Rees family. This coat indicates the marriage of Sir Thomas de Uvedale, Knight (son of the before mentioned Sir John de Uvedale and Isabella his wife), with the heiress of this family.

5.—*Azure, a fret or*: the arms of the Scures family, Lords of the Manors of Nately Scures, and of Wickham, co. Hants. John de Uvedale, Esq. (son and heir of Sir Thomas de Uvedale), married Sibilla, only daughter and heiress of Sir John de Scures, Knight.

6.—*Or, a pheon azure*: the arms of the Sydney family. Sir William Uvedale, Knight (the great-grandson of the last named John de Uvedale, Esq.,) married Agnes, daughter and co-heir of William Sydney, Esq.

7.—*Barry of eight azure and argent, three trefoils counter-changed, on a chief or, three lions' heads erased gules*: the arms of Troyes. Sir William Uvedale, Knight (son and heir of the last named Sir William Uvedale), married Dorothy, daughter and co-heir of Thomas Troyes, Esq.

8.—This, the last quarter, is occupied (as is generally the case) by the paternal coat, as in the first quarter: *Argent, a cross moline gules*, for Uvedale.

Fig. 2, PLATE XIII., presents an example of an impaled quartered Shield. The arms of Sir George Paulet, Knight, second son of Sir John Paulet of Basing, and brother to William Paulet, the first Marquis of Winchester, impaling those of his second wife, Barbara, daughter of Sir John Hampden of Hampden, co. Bucks., Knight.*

* This Shield is copied from the Monument of Sir George Paulet, in Crondal Church, as affording a good example of an impaled quartered Shield. Sir George Paulet died in 1558, and Dame Barbara Paulet, his second wife, died in 1552.

Paulet, with eight quarterings, viz. :—

1.—The arms of Paulet: *Sable, three swords in pile, their points towards the base, argent, the pommels and hilts or, and a crescent of the second, for difference*—Sir George being a second son.

2.—*Gules, three water bougets argent*: Roos of Gedney, co. Notts. This coat was brought in by the marriage of Sir John Paulet of Paulet, co. Somerset, with Eleanor, daughter and co-heir of Sir Robert Roos.

3.—*Barry of six or and vert, a bendlet gules, a crescent of the last, for difference*—Poynings. This indicates the marriage of another Sir John Paulet, Knight, with Constance, second daughter and one of the co-heirs of Hugh, the only son of Sir Thomas Poynings, Knight, Baron St. John of Basing.

4.—*Or, on a chief gules, three mullets pierced argent*: St. John, Barons St. John of Basing. This coat was brought in also by the same marriage. Sir Luke de Poynings (the grandfather of Hugh) having married Isabella, daughter of Hugh de St. John, Baron St. John of Basing, sister and co-heir of Edmund, Lord de St. John. This lady was the mother of Sir Thomas Poynings, Baron St. John of Basing.

5.—*Gules, two lions passant guardant argent*: Delamare of Hampshire.

6.—*Barry of six ermine and gules*: Hussey, an ancient Baronial family, whose chief seat was at Harting, co. Surrey. These two quarterings were, in all probability, brought in by the St. John family.

7.—*Azure, a fess between three fleur-de-lis argent*: Skelton.

8.—*Argent, a fret sable, and a canton of second*: Ireby.

9.—*Argent, six martlets (three, two, and one) sable*: Delamere.

These coats are said to have been brought by the Roos match.

Impaling Quarterly:—

1.—*Or, a saltire gules between four eagles displayed azure*: Hampden of Hampden, co. Bucks. The paternal coat of Barbara, daughter of Sir John Hampden, Knight, as before mentioned.

2.—*Or, a pheon azure*: Sidney. This quarter was brought

in by the marriage of John Hampden, Esq., with Elizabeth, daughter and co-heir of William Sidney, Esq.

3.—*Argent, on a chief gules, two bucks' heads cabossed or:* Popham of Popham, co. Hants. This coat was brought in by Thomas Hampden, Esq., marrying Margery, eldest daughter and one of the co-heirs of Sir Stephen Popham, Knight.

4.—*Sable, six lions rampant or:* St. Martin, of West Dean, co. Wilts. This quarter was brought in by the previous marriage, Sir John Popham of Popham, Knight (grandfather to Sir Stephen) having married Sibilla, eldest daughter and co-heir of Sir Laurence de St. Martin, Knight.

The External Ornaments of the Shield.

THE HELM or HELMET is generally placed on the top of the Shield in the centre. During the 14th and 15th centuries it was not unusual to place it as resting upon the Sinister corner of the Escutcheon, with the Shield in a slanting position.

In modern Heraldry four kinds of Helmets are employed, with the intention of indicating the rank or position of the bearer.

1.—The Helmet assigned to the King and Princes of the Blood-Royal is of gold, and is borne full-faced, the front protected by six vertical bars, and the inside is lined with crimson.—See Fig. 17., Plate XIV.

2.—The Helmet of the Nobility is of silver, figured with gold. It is placed on the Shield inclining to profile, and has five bars of gold instead of six.

3.—The Helmet of Baronets and Knights is of steel, edged or ornamented with gold. It is placed full-faced with the visor thrown back and without bars, and is lined with crimson.—See Fig. 18., Plate XIV.

4.—The Helmet of Esquires and Gentlemen is also of steel, edged or ornamented with gold. It is always placed in profile, with the visor closed.—See Fig. 19., Plate XIV.

THE LAMBREQUIN, or MANTLING, as it is now generally called, is the covering or hood placed upon the Helmet to pre-



Fig. 1.

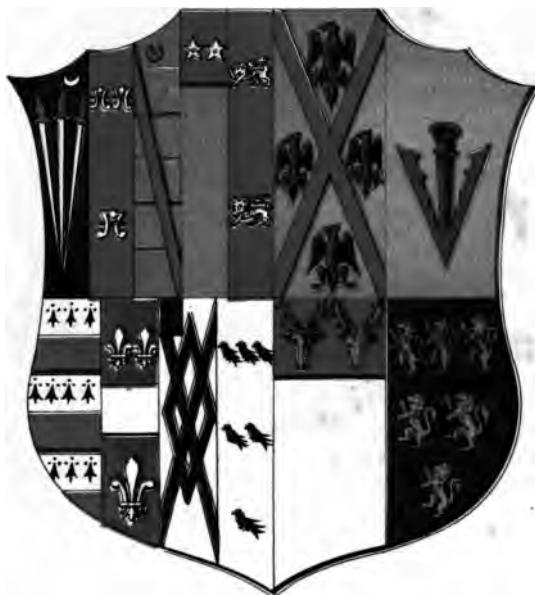


Fig. 2.

vent the sun's rays falling on its polished surface. Its shape is most capricious; jagged and cut through by the sword in battle, it afforded certain evidence of prowess. The Mantling is generally so adjusted as to form a back-ground to the Shield and its accessories. It is composed of two pieces of cloth, of the principal tincture and principal metal in the coat of arms. The only exception to this rule is the Royal Lambrequin, which is of cloth of gold and ermine. Examples of Mantlings occur in Plates XV. and XVI.

On the Helmet, resting upon a portion of the Lambrequin, is placed the Wreath.

THE WREATH is composed of two cords, or rolls of silk twisted together, one tinctured of the principal metal, and the other of the principal color in the arms. In depicting the Wreath, six of these coils are always shown, the first must be of the metal, and then color and metal alternately, ending with color.

Sometimes, instead of the Wreath, a sort of cap is employed, termed a CHAPEAU, or Cap of Maintenance; which is generally of crimson velvet turned up with ermine.—See Fig. 16, Plate XIV., and Fig. 1, Plate XVI.; and, in other instances, what is termed a Ducal Crown or Crest Coronet.—See Fig. 12, Plate XIV. The Wreath is used to support the Crest, and, in ancient times, fastened it to the Helmet.

THE CREST is a figure, or device, surmounting the Helm which served to distinguish the combatants in the battle or tournament. The Crest is the most important of these accessories, and is often seen by itself quite independent of the armorial Shield, and unaccompanied by the Helmet; but, in all cases, it rests either on a Wreath, or Cap of Maintenance, or rises from a Ducal or some other description of Crown. Many old families have never borne a Crest. Ladies, the Queen excepted, are not under any circumstances entitled to use them.

SUPPORTERS are figures placed on each side of the Shield, and appear, as the term implies, to support or hold it up. In England, the right to bear Supporters is confined to the Peers of the Realm, Knights of the Garter and Bath, and to those who may have obtained them by a Royal Grant. There are,

however, a *few* ancient and unennobled families who are entitled to the use of Supporters by ancestral right, which is esteemed to be far more honorable than any modern grant of Supporters. Among these families may be named the Tichbornes of Tichborne, co. Hants. Their Supporters are *Two lions guardant gules, armed and langued azure.* No other family can trace back their Supporters to so early a date as the Tichbornes, viz., to the early part of the 14th century. Richard II. was the first English King who used Supporters. His Supporters were two angels. Edward IV. was the first who employed a lion, which he assumed owing to its being one of the Supporters of the Earldom of March, possessed by that king. King James I. introduced the unicorn, until whose reign the royal Supporters were ever varying.

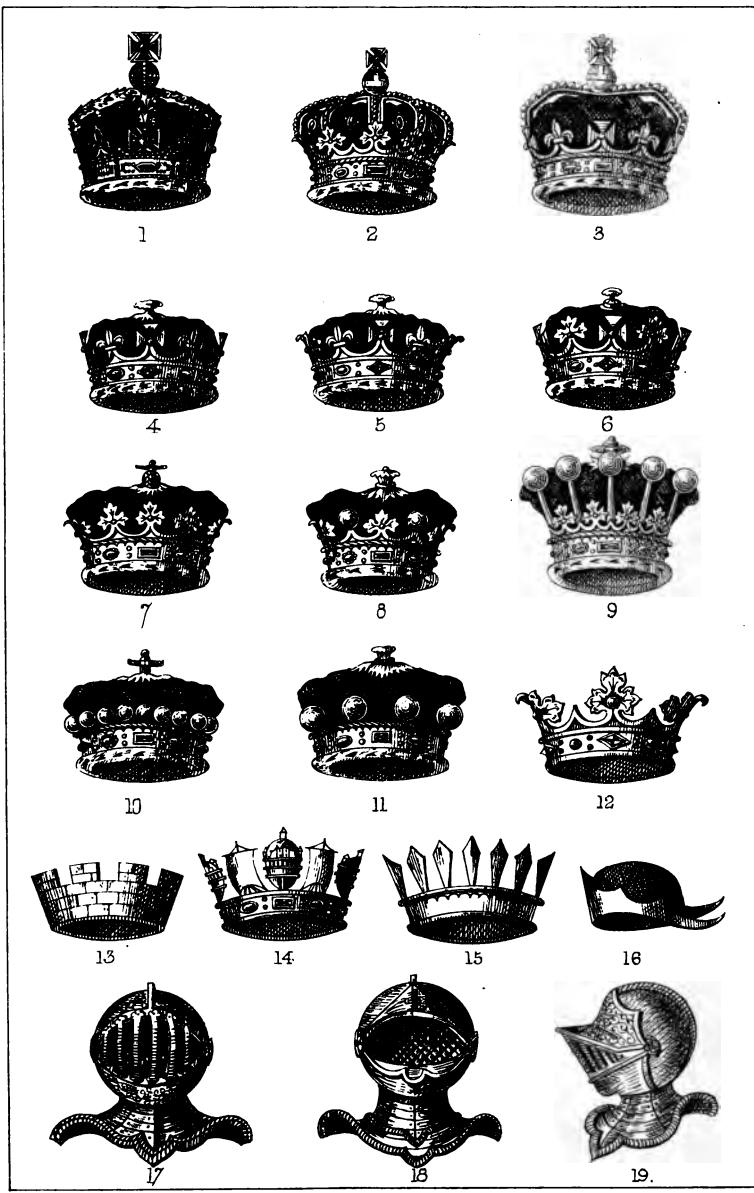
THE MOTTO, or *cri de guerre*, is generally placed underneath the Shield, inscribed upon a scroll or riband. Mottoes are not necessarily hereditary, like the Arms, Crests, and Supporters.

Crowns and Coronets.

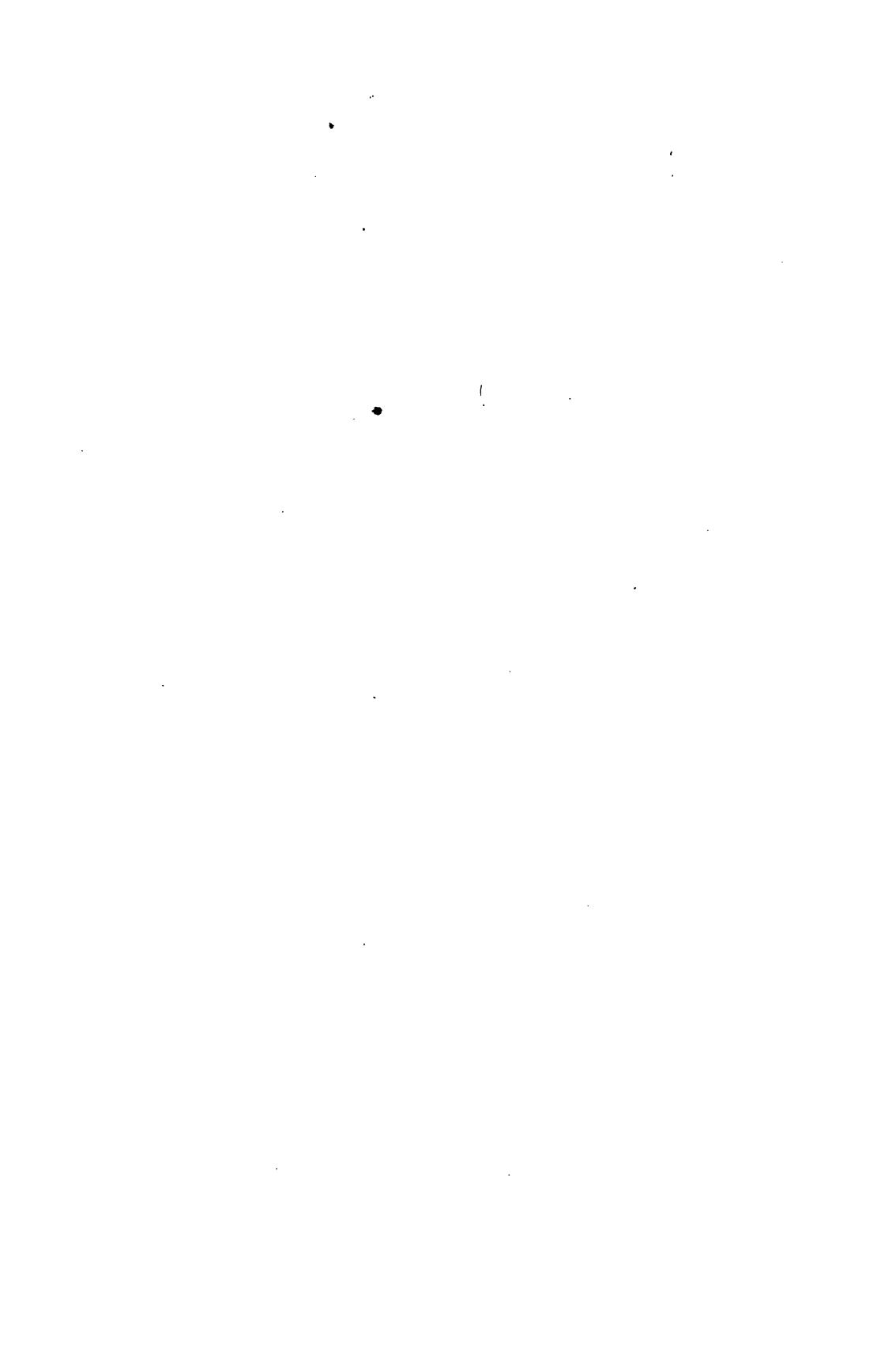
The armorial Shields of Sovereigns are surmounted by a CROWN, and those of the Princes of the Blood-Royal by Royal Coronets varying in such a manner as at once to betoken the rank of the bearer. The Peers of the Realm, as well as the Relicts of deceased Peers, and those who are Peeresses in their own right, have their Shields surmounted by CORONETS, indicative of their rank in the Peerage.

THE CROWN of HER MOST GRACIOUS MAJESTY THE QUEEN is a circle of gold (within which is a crimson velvet cap lined with taffeta and bordered with ermine) studded with diamonds, pearls, and precious stones. It has four crosses pattée, and as many fleur-de-lis set alternately, adorned with precious gems; from behind the crosses spring four arches of entwined leaves and thistles, delicately chased in gold, carrying at their intersection a jewelled mound with cross bands ornamented with pearls, surmounted by a cross pattée enriched with jewels.—See Plate XIV., *Fig. 1.*

Pl. XIV.



M. LONG. LITH.



THE CORONET of HIS ROYAL HIGHNESS the late PRINCE CONSORT differed from the Royal Crown in having eight, instead of four arches, and each of the arches has a strawberry leaf at its base.—*See Fig. 2.*

THE CORONET of HIS ROYAL HIGHNESS THE PRINCE OF WALES has only two arches, and its jewelled circlet heightened with four crosses pattée and four fleur-de-lis.—*Fig. 3.*

THE CORONETS of the other PRINCES, SONS of the QUEEN, have a circlet heightened with four crosses pattée and four fleur-de-lis. The crimson cap is turned up with ermine, and at the top is a golden tassel.—*Fig. 4.*

THE CORONETS of the PRINCESSES, the DAUGHTERS of the QUEEN, differ from those of their Royal Brothers, in the circlet being heightened by only two crosses pattée, and as many strawberry leaves, with four fleur-de-lis.—*Fig. 5.*

THE CORONETS of the ROYAL COUSINS of the QUEEN have the circlet heightened with four crosses pattée, and as many strawberry leaves, with no other addition.—*Fig. 6.*

A DUKE'S CORONET consists of a circlet and cap as before, with eight strawberry leaves instead of the crosses and fleur-de-lis.—*Fig. 7.*

THE CORONET of a MARQUIS differs from that of a Duke in having four pearls (in reality silver balls) placed alternately with strawberry leaves.—*Fig. 8.*

THE EARL'S CORONET consists of a cap and jewelled circlet, as before, heightened with eight lofty rays, on the tops of which are as many pearls, or silver balls, and between each ray at the base a strawberry leaf.—*Fig. 9.*

THE VISCOUNT'S CORONET has a row of fifteen pearls, or silver balls, set close upon the rim of the golden and jewelled circlet. Some authorities give twelve pearls as the proper number, whilst others assert the number to be unlimited.—*Fig. 10.*

THE BARON'S CORONET differs from the Viscount's in having only six pearls: these are of larger size, and not placed so close together.—*Fig. 11.*

THE MITRE occupies the place of the Coronet, Helmet, and Crest, in a Bishop's Achievement. The Archbishop's Mitre is

made to issue from a Ducal Coronet, but this is a modern innovation, as, in reality, there is no distinction between the Episcopal and Archiepiscopal Mitre. We have given a correct example of the Mitre in Plate I. The usually depicted Mitres are nothing less than gross caricatures, and are altogether unreal.

A DUCAL CROWN, or CREST CORONET, is a circlet of gold with four strawberry leaves. This Crown must not be confounded with the Ducal Coronet. It is frequently used to support the Crest instead of the Wreath, and sometimes it is used as a decoration round the neck of animals used as Crests or Supporters.—*Fig. 12.*, and Plate XVI., *Fig. 2.*

A MURAL CROWN: this is one of the varieties of Crowns used in Heraldry, sometimes as a Charge, or Crest, and occasionally instead of the Wreath as supporting the Crest. It is a circlet of gold embattled and marked in imitation of masonry, and is generally symbolical of military success in sieges.—*Fig. 13.*

THE NAVAL CROWN is another variety. It is formed by the sterns and sails of ships set alternately upon a golden circle.—*Fig. 14.*

THE CROWN VALLARY is formed of small stakes or palissades placed upon a golden circlet, and refers to the capturing of entrenched camps.—*Fig. 15.*

THE RADIATED OR EASTERN CROWN, called also an ANTIQUE CROWN, occurs in Heraldry both as a Crest and Charge.—See Plate VIII., *Fig. 4.*

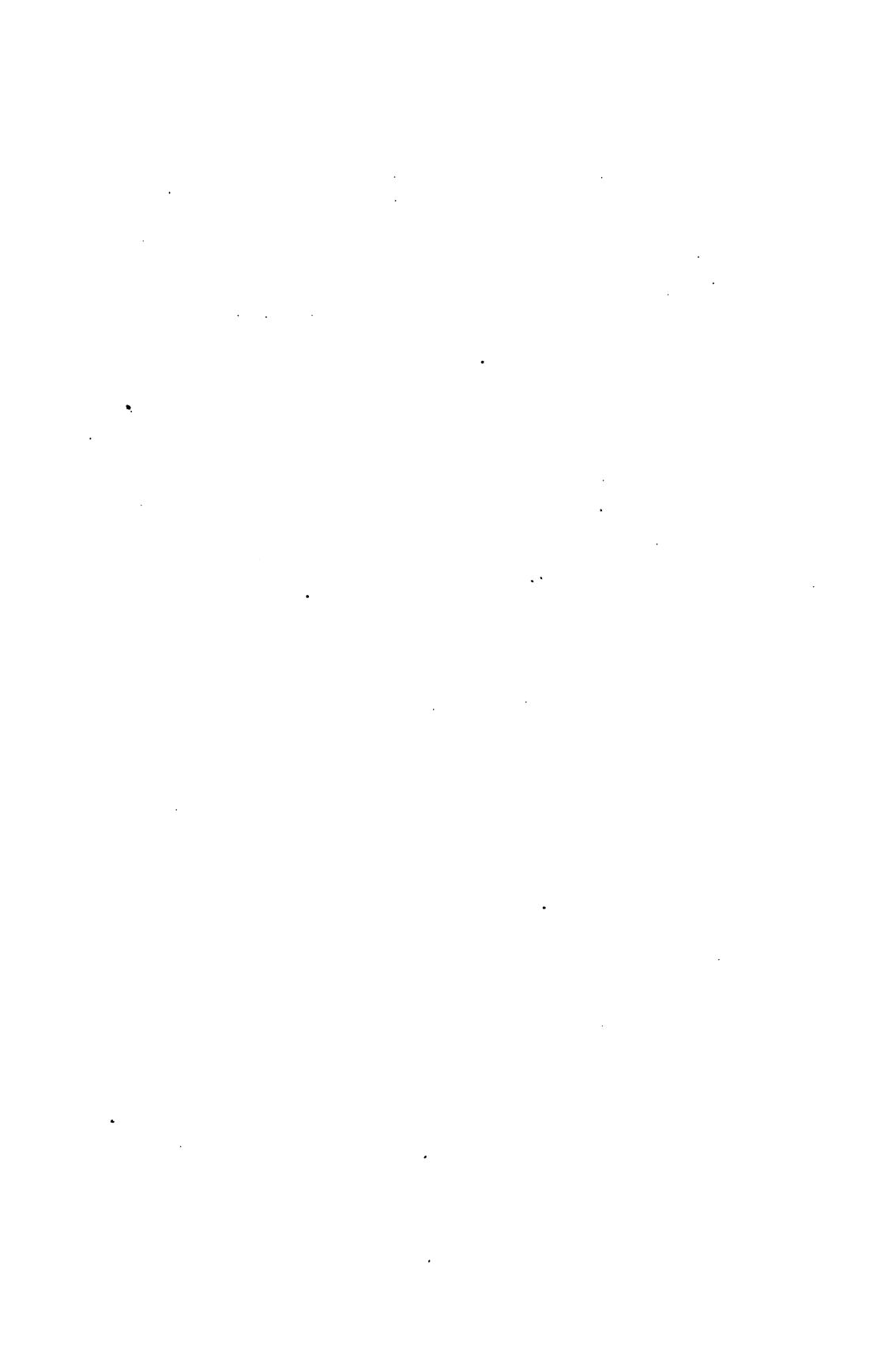
Achievements of Arms.

PLATES XV. AND XVI.

The first of these plates is coloured, and from both plates our readers will perceive what a great variety may be produced in the Mantlings. The examples in Plate XV. will also shew what an exquisite finish may be obtained in delineating Armorial Bearings.

PLATE XV., *Fig. 1.*, is a specimen of the Mantling, and the





Pl. XVI

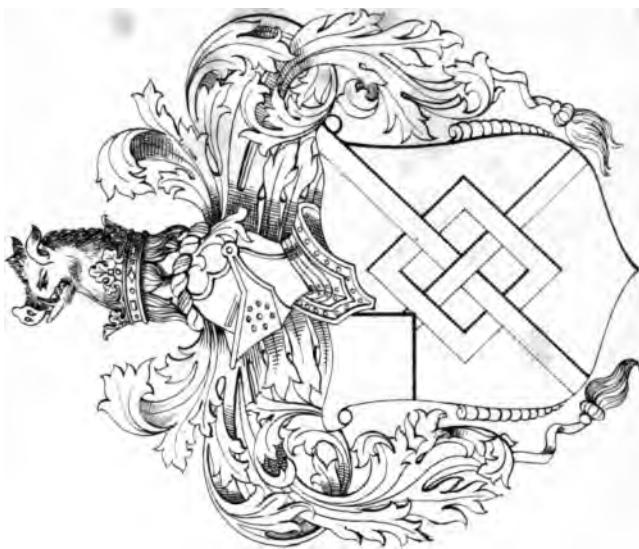
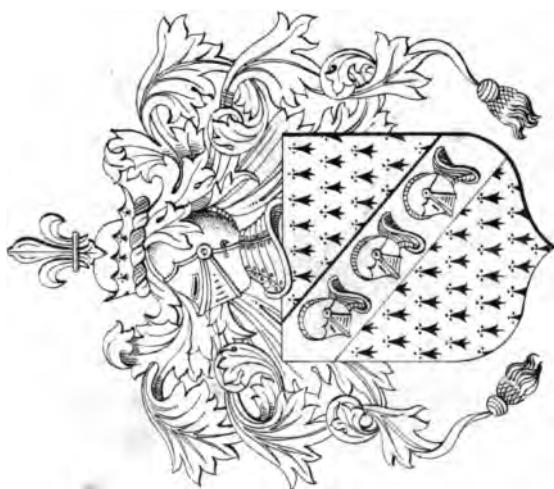


Fig. 2

M. LONG. LITH.

Fig. I.



Oxford, and shows the manner in which a Bishop impales his paternal coat with the arms of his See, and surmounts the Shield with a Mitre.

An impaled Escutcheon, bearing on the Dexter half: *Gules, two keys endorsed in bend sinister, the uppermost argent, and the other or, a sword interposed between them in bend of the second, pommeled and hilt gold*, being the arms of the See of Winchester, the charges represent the emblems of St. Peter and St. Paul, the early patrons of its Cathedral Church. On the Sinister half, the arms of Dr. Richard Fox, *Azure, a pelican in her piety or, vulned proper*.

The Shield itself is encircled by the Garter with its motto, “*HONI SOIT QUI MAL Y PENSE*,” the distinctive badge of the Bishops of Winchester, as prelates of that most illustrious Order. Above the Garter is placed the Episcopal Mitre, designated the *Mitra preciosa*, formed of silver laminæ gilt, adorned with precious stones and clusters of pearls. On either side are the pendent infulée: these are attached to the rim at the back part of the Mitre, and are formed of cloth of gold studded with pearls and fringed at the ends. Mitres are always cleft from the top to the angle at the sides, and the back part corresponds with the front portion. Below, placed on a riband, is the Bishop’s motto, “*EST DEO GRATIA*.”

Practical Instructions.

During the last few years the “ART OF ILLUMINATION” has been to some extent revived, and several “Manuals” have appeared explaining the Art.* Remarking that the same general principles apply in a great degree to Heraldic, as to other kinds of Illumination, we may state that Vellum is the finest and best material for our Art. The beautiful texture of the surface of Vellum not only bears up the colours, but its slightly yellowed tone enhances the vividness of their appearance. Its high price, however, is an obstacle to its general use, and the great care required in working upon it renders it somewhat unsuitable for inexperienced persons.

The next best material is the card-board known as “London Board,” and preference should be given to that manufactured by Turnbull. The card of the most suitable thickness is that known by the term, three or four sheet. Bristol Board is not a suitable material. Whatman’s hot-pressed drawing-paper is well adapted for the purpose. The paper selected should be thick and firm, having a fine surface free from nap or hairs. The illuminating vellum papers, manufactured by Messrs. George Rowney and Co., deserve the preference, and are a great acquisition to the Illuminator.

The paper or vellum should be stretched upon a small drawing-board. This is done by slightly damping with a clean wet sponge, the reverse surface of the vellum, or that side of the paper through which the maker’s name appears reversed; the paper should then be turned on the board, the damp side being under; afterwards, while damp, the edges all round should be glued to the depth of about a quarter of an inch, and

* The most useful of these Manuals is the one written by Messrs. W. and G. Audeley, and published by Messrs. George Rowney and Co.

then rubbed down with a paper-cutter, taking care that the paper adheres to the board. When dry it will be ready for use.

If the illumination be small, the paper may be attached to the drawing-board by means of drawing-pins, and the same may be done with the "London Board," which does not require stretching.

Having determined on the size and shape of the Shield, sketch out the outline with a H H Cumberland lead pencil. Then draw the Helmet, placing it centrally on the top of the Shield, and then the Wreath, Crest, Mantling, or Lambrequin. Do not use Indian-rubber more than is necessary, as it raises the surface of the paper or card, and destroys the glaze. Having completed your outline, trace it over with Indian ink, taking care not to have the ink too thin, but of a deep tint. The ink lines must not be too thick, or the ink will run into the color; nor yet too light, or the color will spread over them.

Draw the outlines of the Charges with great care; and, to ensure uniformity where a Charge is repeated, re-draw it on tracing-paper, then place the tracing on that part of the Shield where the repetition or second figure is required; place a letter-weight on the tracing-paper to prevent its moving, then introduce, between the tracing-paper and the drawing, a piece of prepared lead-paper; after which, pass an ivory tracing-point over the lines of the tracing of the figure, taking care not to press too hard on the point, or it will not be possible to remove the pencil mark; nor yet too lightly, or there will be no mark at all. On removing the tracing and the black-lead paper, the outline of the figure will be found transferred on the drawing. It then only remains to go over the pencil marks with ink. In drawing a Shield with the following Charge, *A chevron between three roundels, or three roses, etc.*, two of these must be placed above the chevron, and one below, and the lower one must be a trifle larger than the other two. The same with all similar Charges. Care must be taken not to place the chevron too low down in the Shield. The angle should be sufficiently elevated. The same care must be taken with regard to drawing a *fess*: there should be more

space below than above, and the same with respect to the horizontal arm of a cross. In drawing a *bend*, care should be taken that the intervening space above and below should be about equal in proportion, and a similar attention must be bestowed upon a *saltire*. The proportion of the Ordinaries and other bearings, with their appropriate positions, may be learned by a careful study of our examples.

In drawing *lions rampant*, care should be taken that the head be thrown well back, and that strength be given to the loins. The paws and claws should be well developed. All representations of animals should be drawn in the usual Heraldic manner, and not according to the examples given in works on Natural History. In drawing *mullets* or *estoiles* it is best, in the first place, to describe a small circle with a bow-pencil, and draw the star or mullet inside the circle with its points touching the circumference.

Knowing full well the difficulty of procuring the proper colors for Heraldic Illumination of the various tones required, and how absolutely necessary such colors are for ensuring success in the practice of this beautiful and fascinating art, Messrs. GEORGE ROWNEY & Co. have prepared, under our direction and superintendence, a box of Heraldic tinctures, colors, etc., which will be found all that can be desired. As delicacy of touch is necessary to secure neatness, sable pencils should always be used in the coloring.

The outline being completely inked in, the drawing or design is ready for coloring. All such portions as are to be in *Or* require the first attention. Proceed, in the first place, to lay over these portions a smooth coat of the tincture marked as "Substitute for *Or*." When dry, the gold is to be laid on as in illumination; avoid going over the entire surface, as a small portion should be left untouched by the gold, on the shadow side, which will be found to relieve and heighten the effect, as will be seen on referring to our examples in Plates IV., VII., XII., and XIII. We recommend the use of shell-gold, unless the design is somewhat large, when it would be preferable to employ the leaf-gold prepared for the use of Illuminators, but some experience is requisite to ensure success with this material.

When the gold is quite dry, it can be burnished with an agate burnisher. Should the ground or "Substitute for Or" present the least appearance of unevenness, pass the burnisher slightly over it before laying on the gold, as it is impossible to burnish the gold successfully unless it has been laid on a perfectly smooth surface. This being done, proceed to lay in the required tinctures, one after the other, commencing with the predominating one, and taking care to lay in all that is required of one tincture before proceeding with the next. Care must be taken to work with the color so thick as to be opaque, and not to have too much color in the brush, otherwise you will not secure the smooth and even surface so essential to the beauty of Heraldic Illumination. Always use the tincture marked as No. 1, and No. 2 of the same tincture for the shading of that particular tincture, which will give a solid and rich appearance to the drawing. The markings or shading upon the gold must be done with the tincture "Gules No. 2," by the aid of a fine sable pencil. Where it is desirable to increase the depth of the shadow, use a little gum water mixed with the color, or simply glaze with gum water alone. The body color must be quite dry before the shading is commenced, and care must be taken not to retouch any part whilst the color previously used is wet. Mantlings are to be treated in the same manner, and, as we have already noticed, are always to be of the principal tincture, and principal metal or fur of the paternal coat. Care must be taken to give a brilliancy to the Mantlings by judicious shading, but this must not be too strong, or it will produce a heaviness in its appearance. The inside portion of Mantlings should be partly subdued by our shadow colors, and the tones deepened in the under or shadow parts. As the beauty and success of Heraldic Illumination depends much upon the graceful appearance of the Mantling, Helm, etc., and as considerable experience is necessary for the successful drawing or designing of these ever varied enrichments to the Armorial Shield, we have prepared a series of outlines of various kinds of Mantlings, with the Helmet, Wreath, and blank Shield, of a suitable size for illumination, which have been successfully reproduced by Messrs. GEORGE ROWNEY & Co., and printed on

London Board, as well as on their Illuminating Vellum Paper. These outlines present blank Shields, which can be filled with any coat or coats of arms, and the Crest pertaining to them placed on the Helmet, and the Mantling can be colored in accordance with the arms, etc. The outline of the wreath is not given upon all our "Heraldic Outlines," as in many instances the Crest is placed upon a chapeau, or rises from a coronet, etc.; and it must be borne in mind, that when this is the case, the wreath is invariably omitted.

In conclusion, it may be almost needless to add that practice will be necessary to ensure success in this Art: however, each successive example executed will not only encourage the beginner, but will ultimately enable him to overcome any little obstacles or shortcomings. We hope our readers will feel a desire and determination to become practically acquainted with Heraldry, and that they will scan closely every example that comes under their notice. We caution our readers to avoid indifferent and inaccurately drawn specimens. The Heraldic woodcuts given in the "*Illustrated London News*," as well as those in "*Burke's Peerage and Baronage*" (though the smallness of their size detracts much from their usefulness as copies) are generally accurate, and deserve study. For copies, we know of none that excel in accuracy and usefulness the illustrations given in the valuable and interesting volume, entitled "*The Noble and Gentle Men of England*," by Evelyn Philip Shirley, Esq., M.P. The Heraldic illustrations in "*The Journal of the Surrey Archaeological Society*" are very spirited and beautifully drawn, and therefore worthy of the attention of those who wish to become proficients in our Art. Some of our readers may, perchance, wish to know something more of Heraldry than it has been possible for us to impart within the compass of our little Manual, to such we would recommend a work of Mr. Planché's, entitled "*The Pursuivant of Arms*," published by R. Hardwicke, 193, Piccadilly.

A Glossary OF THE Principal Terms used in Heraldry, And Index.

—o—

- ACCOSTED—Side by side.
ACORNED—Bearing acorns. See Fructed.
ADDORSED—Back to back.
AFFRONTÉE—Full-faced. 18.
ALERION—An eagle without beak or claws.
ANNULET—A ring. 13, 30.
ARGENT—Silver or white. 4, 5.
ARMED—Is a term used when the beaks and claws of birds of prey, and the claws, horns, and hoofs of beasts, are of a different tincture from their bodies. 17.
ATTIRED—The horns of deer are said to be attired when of a different tincture to their bodies. 17.
AUGMENTATION—An addition to an existing coat of arms.
AZURE—Blue. 4, 5.

BAR—A diminutive of the Fess. 7.
BARBED—When the leaves appear at the back of a rose it is said to be *barbed*. 24, Fig. 10.
BARNACLES—An instrument used to curb horses.
BARRULET—A diminutive of the Bar. 7.
BARRY—Is when the Field or a Charge is divided by horizontal lines. 10.
BARRULY—10.
BARS-GEMELLES—7.
BEAKED—See Armed. 17, 18.

* The figures refer to the pages of the Manual.

- BELLED**—When a falcon or hawk has bells attached to its legs it is said to be *belled*. 18.
- BEND**—One of the Honorable Ordinaries. 8.
- BENDLET**—A diminutive of the Bend. 8.
- BEND SINISTER**—One of the Honorable Ordinaries. 8.
- BENDY**—10.
- BEZANT**—A golden Roundel. 11.
- BILLETS**—9.
- BLAZON**—A description of a coat of arms in Heraldic terms. 15.
- BLAZON**—Rules of. 15.
- BIRDBOLT**—A small arrow with a blunt head. 25, Fig. 11.
- BIRDS**—17.
- BOAR'S HEAD**—Plate VI., Fig. 16; 26, Fig. 3.
- BORDER**—8.
- BOTTONEE**—A term applied to any Ordinary whose ends resemble a trefoil. See Cross. 13, Fig 2.
- BUCKLES**—29, Fig. 9.
- BULL'S HEAD**—Plate VI., Fig. 15, 26; Fig. 8.
- CABOSSÉ**—Full-faced. 17.
- CADENCY**—Marks of. 12.
- CALTRAP, or CALTROP**—An iron instrument, used in war, having four spikes or legs, so that when placed on the ground, one point would always remain up. 25, Fig. 5.
- CALVARY-CROSS**—A Latin cross placed on three steps.
- CANTON**—9.
- CAP OF MAINTENANCE**—37.
- CARBUNCLE**—A Charge with eight sceptre-like rays. 11. This Charge probably owes its origin to a device made for strengthening the Shield.
- CASTLE**—18. Plate VI., Fig. 22.
- CAT-A-MOUNTAIN**—A wild cat, which is always represented *guardant*.
- CATHERINE WHEEL**—A wheel with spikes on the outer edge. 25, Fig. 10.
- CERCCELLÉE, or RECERCCELLÉE**—See Cross. 14, Fig. 12.
- CHAPEAU**—See Cap of Maintenance.
- CHAPLET**—A Wreath.

- CHARGED—When an Ordinary has figures placed on it, it is said to be Charged.
- CHARGES—Bearings. 4.
- CHECKY—9.
- CHESS-ROOK—See Plate. 30, Fig. 5.
- CHEVRON—One of the Honorable Ordinaries. 8.
- CHEVRONEL—A diminutive of the Chevron. 8.
- CHIEF—One of the Honorable Ordinaries. 7.
- CINQUEFOIL—A five-leaved flower. 24, Fig. 9.
- CLARION—11, Fig. 20.
- CLOSED—When a bird has its wings close to its body. 17.
- COCK—18.
- COMBATTANT—Face to face.
- COMPONY—A Checky of one row only.
- CONJOINED—Joined together.
- CONJOINED IN LURE—When wings are used without the body of the bird, with the points downwards, they are said to be *conjoined in lure*. 27, Fig. 3.
- CORONETS—38, 39.
- COTISED—An Ordinary is said to be *cotised* when it has on each side a narrow Bar or Fillet, and its outline may be either straight, or of the form of any of the irregular lines used in Heraldry. 8.
- COUCHANT—16.
- COUNTER-CHANGED—6. 23, Fig. 5. 41.
- COUNTER POTENT—6.
- COUNTER VAIR—5.
- COUPLE-CLOSE—A diminutive Chevronel, 8.
- COUPED—Cut off straight. 17.
- COURANT—A term applied to a stag, or a greyhound, etc., running.
- CRESCENT—A half moon. Fig. 18, Plate II. ; 29, Fig. 3.
- CRESTED—The tuft on a bird's head.
- CREST CORONET—*Vide* Ducal Crown. 40.
- CRESTS—37. 41.
- CRENELLÉE—See Embattled. 6.
- CRI DE GUERRE—38.
- CRINED—When the hair of a human figure is of a different tincture to the body, it is said to be *crined*.

CRONEL—The iron head of a tilting spear. 25, Fig. 6.

CROSS—8. Fig. 7, 20.

CROWNS—38. 40.

CRUSILY—Covered with small Crosses.

CUISSE, A LA (at the thigh)—The arms of the family of Bray, of Shere, Co. Surrey, are: *Argent, a chevron between three eagle's legs sable erased à la cuisse.*

DANCETTE—A term applied to a line in the form of the teeth of a saw larger than indented. See Partition Lines, page 6.

DE BRUISED—When an Ordinary lies on any animal, or across a coat of arms, it is said to be *debruised*; as in Fig. 7, Plate VIII. : A maunch *debruised* by a *bend*.

DEMI—Half, and always the fore part, unless mentioned as otherwise. A *demi lion*, Fig. 4, Plate VI.

DEXTER—The right. 4.

DIFFERENCE—Is when one of the Marks of Cadency is used to vary the coat of arms. 30, Fig. 7; 35, 1 and 3.

DISCLOSED } Terms applied to a Bird or Eagle with both wings
DISPLAYED } extended.

DOLPHIN—25, Fig. 1.

DORMANT—Sleeping. 16.

DUCAL CORONET—39.

DUCAL CROWN, or CREST CORONET—40.

DOVETAIL—See Partition Lines, 6.

EAGLE—17. 27, Fig. 9.

EMBATTLED—See Partition Lines, 6.

EMBOWED—Bent. 18, Fig. 23 ; 25, Fig. 1.

EMBRUED—Marked with blood.

ENDORSE—A diminutive of the Pale. 7.

ENGRAILED—See Partition Lines. 6.

ENHANCED—Said of any Ordinary when placed higher than its usual position. 27, Fig. 5.

ENFILED—When a Charge is placed on the blade of a Sword it is said to be *enfiled*.

ENSIGNED—When a Charge is ornamented with a Crown or a Wreath, etc.

ERADICATED—A term applied to a tree torn up by the roots.

- ERASED**—A term meaning torn off, and shewn by a serrated line. 17.
- ERMINE. ERMINES. ERMINOIS**—See Furs. 5.
- ESCALLOP**—The Pilgrim's Shell. 23, Fig. 1; 30, Fig. 9.
- ESCARBUNCLE**—See Carbuncle.
- ESCUTCHEON OF PRETENCE**—31.
- ESTOILE**—A Star with six wavy points.
- FALCON**—A trained Hawk. 18. 41.
- FEATHERS, OSTRICH**—28, Fig. 10.
- FER DE MOLINE**—See Millrind.
- FESS**—One of the Honorable Ordinaries. 7, 3.
- FIELD**—The plain surface of the Shield.
- FETTERLOCK**—A Shackle. 24, Fig. 1.
- FILE or LABEL**—12. 31.
- FISH**—18.
- FITCHEE**—Pointed at the end. 13.
- FLAUNCHES**—9.
- FLEUR-DE-LIS**—A well-known conventional flower. 28, Fig. 5.
- FLEURY or FLORY**—Terminating in a Fleur-de-lis.
- FORMÉE**—See Cross-Pattée. 18.
- FOUNTAIN**—See Roundels. 12.
- FRET**—11.
- FRETTY**—11.
- FRUCTED**—Bearing fruit.
- FUSIL**—11.
- FUSILLY**—When the Field or Charge is divided by diagonal lines so as to form fusils all over it, it is said to be *fusilly*.
- GAMB**—The fore-leg and paw. 17.
- GARB**—A wheat-sheaf. 24, Fig. 12.
- GARNISHED**—Ornamented.
- GAUNTLET**—An iron glove.
- GAZE**—A Stag Guardant is said to be at *gaze*. 17, Fig. 10.
- GILLY FLOWER**—A species of Carnation, the *Matthiola incana*.
- GOAT'S HEAD**—Plate VI., Fig. 14. 17.
- GOLD or OR**—4.
- GOLPES**—Purple Roundels. 12, Fig. 31.

LURE—See Hawk's Lure. **LURE CONJOINED IN 18.**

LYMPHAD or GALLEY—An ancient ship with one mast and propelled by oars.

MAUNCH—An old fashioned sleeve with long hanging ends. 25, Fig. 7.

MANED—When the mane of a horse, unicorn, &c., is of a different tincture to the body, it is said to be *maned*.

MANTLING or LAMBREQUIN—Ornamental flourishings hanging from the helmet. 36, and Plates XV. and XVI.

MARTLET—A species of swallow. 17, and Plate X., Fig. 10.

MASCLE—11.

MEMBERED—18.

MERMAID—An imaginary being, the upper half that of a woman, and the lower half that of a fish, represented with a comb in one hand and a *mirror* in the other.

MILL-RIND or FER DE MOLINE—The piece of iron fixed in the centre of a mill stone. 24, Fig. 6.

MITRE—The pontifical cap worn by Bishops, and depicted above the armorial shields of Bishops and Archbishops. See Plate I., pages 40 and 41.

MOLINE CROSS—14. 22. Figs. 33, 34.

MOOR'S HEAD—The Heraldic term for the head of a negro in profile, couped at the neck, wreathed at the temples and having a pearl or a ring pendant from the ear. 18. Fig 26.

MORION—A steel cap.

MOTTO.—A word, saying, or sentence, adopted at pleasure, borne on a scroll under the shield and sometimes over the crest. 38. 41. 42.

MULLET (a spur-rowel)—A star like figure with 5 points, and generally pierced in the centre. 29. Fig. 7. 30. Fig. 7.

MURAL CROWN—40.

NAIANT—Swimming, applied to a fish placed horizontally. 18.

NAISSANT—Rising or coming out of; applicable to any creature when represented as issuing out of the middle of a Fess or other Ordinary.

NAVAL CROWN—40.

NEBULEE—See lines of partition. 6.

- NOWED—Tied in a knot; said of serpents and other creatures whose bodies and tails are twisted like a knot.
- ORGRESSES or PELLETS—Black Roundels. 12.
- OR—Gold. 4.
- ORDINARY—See principal ordinaries, and sub ordinaries. 7. 9.
- ORLE—9.
- OSTRICH FEATHERS—28, Fig. 10.
- OWL—This bird is always drawn full faced.
- PALE—One of the principal ordinaries. 7.
- PALL or PALLIUM—An archi-episcopal badge. 9.
- PALLET—A diminution of the Pale. 7.
- PALY—10.
- PALMER'S STAFF—A pilgrim's staff.
- PARTITION LINES—6.
- PARTY PER—10.
- PASCHAL or Holy Lamb is a white lamb, *passant*, carrying a banner with a red cross on it, technically called St. George's Banner.
- PASSANT—The Heraldic term for beasts in a walking position. 16.
- PATERNAL ARMS—32. 34.
- PATTÉE—See crosses. 13.
- PATONCÉE—See crosses. 14.
- PATRIARCHAL CROSS—A cross with two arms or cross-bars.
- PEAN—See furs. 5.
- PELICAN in her Piety—Said of a Pelican when represented feeding her young by picking her breast. 42.
- PELLETS—Black Roundels. 12.
- PER—See Party Per. 10.
- PERFORATED—Voided or pierced. 11.
- PHEON—The barbed head of a dart or arrow. 34, 6.
- PIERCED—When any change or Ordinary is perforated.
- PILE—9.
- PLATE—Roundels *Argent* or white. 12.
- POINTS OF THE ESCUTCHEON—4.
- POMEIS—Green Roundels. 12.
- POMMEL—The rounded knob at the extremity of the handle of a sword.

- POPINJAYS**—Small green parrots with red beaks and legs. 28, Fig. 12.
- POTENT**—See Furs. 7.
- POTENT, CROSS**—14.
- POWDERED**—See Semeé. 15, 4.
- PROPER**—Natural color or tincture. 16.
- PURFLED, or GARNISHED**—Terms for the studs, and rims of armour when gilt.
- PURPURE**—Purple. See tinctures. 4.
- QUARTER**—9. 5.
- QUARTERING**—See *Marshalling*. 32.
- QUARTERLY**—See *Marshalling*. 33.
- QUATREFOIL**—A four leaved flower. 28, Fig. 4.
- QUEUE**—The tail of an animal.
- QUEUE FOURCHÉ, or Double Queued**, with two tails.
- RADIANT**—When any Ordinary or charge is edged with glittering rays like those of the sun, it is said to be *radiant*.
- RAGULÉE, or RAGULY**—Jagged or notched in an irregular manner. 14.
- RAMPANT**—Any animal standing erect on its hind legs is said to be *rampant*. 16.
- RED or GULES**—4.
- REFLEXED**—Curved or twined round as the chain from the collar of a beast thrown over the back.
- REGARDANT**—See Lions. 16.
- RISING**—When birds are in a position as if preparing to take flight. See Volant.
- RESPECTANT**—Facing each other.
- REBATED**—When the top or point of a weapon is broken off, it is said to be *rebated*.
- ROSES**—24. Fig 10.
- ROUNDELS**—11.
- ROWELL OF SPUR**—See Mullet.
- RUSTRE**—11.
- SABLE**—Black, See Tinctures. 4.
- SAlient**—See Lions. 16.

- ST. GEORGE'S CROSS**—A plain cross gules, on an argent field.
20.
- SALTIRE**—One of the principal Ordinaries. 8.
- SANS**—Without.
- SARCELLED**—Cut through the middle.
- SEEDED**—Applied to the seeds of roses and lilies when borne of a tincture different to the flower itself.
- SEGREANT**—Applied to a griffin when erect with wings endorsed.
26, Fig. 9.
- SEJANT**—Sitting, see lions. 16.
- SEMÉE**—15, 4.
- SHAKE-FORK**—11, Fig. 19.
- SHELDRAKE**—A kind of duck.
- SHIELD**—4.
- SLIPPED**—The stalk of the flower depicted, as if torn from the original stem.
- SHOVELLER**—A species of waterfowl somewhat resembling a duck.
- SINISTER**—The left. 4.
- SILVER or ARGENT**—4.
- SPLENDOUR**—The sun is said to be in its splendour when depicted with face and rays.
- STATANT**—Standing, 17.
- STAG**—17.
- STAGS' HEADS**—Plate VI., Fig. 13. 31, Fig. 11., 36.
- STAR**—See Estoile.
- SUPPORTERS**—37.
- SURCOAT**—A loose coat, formerly worn over the armour; and in many instances embroidered with the Arms of the wearer.
- SURMOUNTED**—When one charge is placed over another it is said to be *surmounted*.
- SWALLOW**—See Martlett.
- SYREN**—A mermaid.
- STRINGED** is applied to a bugle which is generally borne with strings affixed thereto, tied in a bow. Also applied to the harp, etc. 11., Fig. 18.
- TABARD**—A short garment with wide sleeves reaching to the

elbows, embroidered with arms of the wearer. It is still worn by the Heralds and Pursuivants as their recognized official habit.

TALBOT—A hound with thick snout and hanging ears. 26, Fig. 10.

TALONS—The claws of a bird, wyvern, etc.

TAU or TAU-CROSS, a cross formed like the letter T.

TEAZEL—The head or seed vessel of a thistle.

THUNDERBOLT—A twisted bar in pale inflamed at each end, surmounting two jagged darts in saltire between two wings expanded, with streams of fire issuing from the centre.

TINCTURES—4.

TORQUED—Wreathed or twisted.

TORSE—A wreath.

TOWER or CASTLE—18.

TOWERED or TURRETTED—Having towers or turrets. Plate VI., Fig. 22.

TORTEAUXES—Red Roundels. 12.

TREFOIL—A clover leaf. 28, Fig. 2.

TRESSURE—See Sub-ordinaries. 9, 3.

TRESSURE FLORY—29, Fig. 10.

TRIPPANT—Applied to beasts of chase, represented with one foot up as if on a trot. 17.

COUNTER-TRIPPING is when two beasts are trippant, one passing one way and the other the reverse.

TRUNKED—A tree couped or cut off smooth of its branches and separated from the root.

TRUNK OF A TREE—A term used when the root of a tree is represented as if torn up and the top cut off.

TUSKED is when the teeth of a boar, tiger, elephant, etc., is of a different tincture.

ULSTER BADGE—24.

UNGULED signifies the hoof of the horse, stag, bull, etc. 17.

UNDÉE or WAVY—See lines of partition. 6.

URCHANT—A hedgehog.

URINANT—Applied to fish with the head downwards and the tail erect. 18.

VAIR or VAIRES—A kind of fur. 5.

VALLARY CROWN—40.

VARVELLED—When the jesses of a hawk are borne flotant with rings at the end, they are said to be *varvelled*.

VARVELS or VERVELS—Small rings to which the jesses of a hawk are fastened.

VERT or GREEN—See Tinctures. 4.

VERTED and REVERTED—See Flexed and Reflexed.

VESTED—Habited, clothed.

VISOR—The part of helmet which protects the face. 36.

VOLANT—Flying. 17.

VOIDED—Pierced. 13.

VULNED—Wounded, with the blood dropping from the wound.

WATER BOUGETS—Vessels to carry water. 25, Fig. 8.

WATTLED—The same as *jeloppèd*. 18.

WAVY—See Undée. 6.

WHELK—A mollusk shell. 24, Fig. 2.

WHIRLPOOL—See Gorge or Gurje.

WINGED—Having wings.

WINGS CONJOINED are wings expanded, elevated, and united at the bottom. 18.

WELLS—See Fountain.

WOOD—A small group of trees growing on a mount.

WOODMAN—A wild man or savage.

WREATH—37.

WREATHED—Having a wreath on the head or elsewhere.

WYVERN—26, Fig. 12.



I n d e x

TO THE

Names of Persons, &c., whose Armorial Bearings are Engraved or Described.

The figures refer to the pages of the Manual. The names in Italicics indicate that the particular arms are not engraved.

- | | |
|---------------------------------------|---------------------------------------|
| Addy, of Felix Hall, 28. | Buckingham, Duke of, 23. |
| Abercromby, of Birkenbog, 26. | Burton, of Grimstone, 29. |
| Acton, of Wolverton, 30, 31. | Burton, of Pollacton, 29. |
| Ailsa, Marquis of, 29. | Butler-Davvers, of Swithland, 30, 33. |
| Aldersey, of Aldersey, 24. | Camoys, Baron, 24. |
| Anderton, of Euxton, 24. | Campbell, of Barquharrie, 25. |
| Antrobus, of Antrobus, 25. | Campbell, Family of, 22. |
| Argyll, Duke of, 21. | <i>Carminow, of Cornwall</i> , 20. |
| Aston, of Aston, 21. | Cawdor, Earl of, 22. |
| Aubrey, of Llantrithyd, 27. | Chadwick, of Healey, 26. |
| Avenel, Baron, 28. | Chapman, of Killua Castle, 23. |
| Bagge, of Stradsett, 28. | Chester, Earl of, 21. |
| Bagot, of Bagot's Bromley, 31. | Chetwode, of Chetwode, 23. |
| Barnardiston, of Ryes, 29. | Childers, of Cantley, 22. |
| Barnewall, of Crickstown, 20. | Clifford, Baron, 30. |
| <i>Bastard, of Kiley</i> , 20. | Clifford, of Irnham, 30, 31. |
| <i>Bath, Marquis of</i> , 21. | <i>Clude, of Orleton</i> , 22. |
| Beauchamp, Baron, 19. | Collier, Family of, 22. |
| <i>Beconsawe, Family of</i> , 22. | Compton, of Priors's Dean, 41. |
| Bedingfield, of Oxburgh, 27. | Congreve, of Congreve, 25. |
| Bentinck, Family of, 22. | Constable, of Burton Constable, 21. |
| Beverley, Earl of, 29. | Coppinger, of Ballyvolane, 26. |
| <i>Biddulph, of Birdingbury</i> , 27. | Corbet, of Elsham and Darnhall, 27. |
| <i>Biddulph, of Ledbury</i> , 27. | Corbet, of Moreton Corbet, 27. |
| Blake, of Ireland and Suffolk, 21. | Craufurd, of Craufurdland, 19. |
| <i>Blencowe, of Marston</i> , 20. | Cunningham, of Corse-Hill, 22. |
| Blennerhasset, of Ballyseedy, 26. | Danby, of Swinton, 22. |
| Blennerhasset, of Blennerville, 26. | Danvers, of Swithland, 30, 33. |
| Blount, of Maple Durham, 27. | Delamare, 35. |
| Blount, of Sodington, 27. | Delamere, 35. |
| <i>Blundell, of Crosby</i> , 20. | <i>De la Warr, Earl</i> , 19. |
| Bodenham, of Rotherwas, 30. | Denison, of Grimstone, 29. |
| <i>Bohun, of Midhurst</i> , 20. | Digby, Baron, 28. |
| <i>Bond, of the Grange</i> , 19. | Drinkwater, of Salford, 24. |
| Boulton, of Moulton, 25. | Dukinfield, of Dukinfield, 22. |
| Bowyer, of Denham, 24. | Duncombe, of Duncombe, 26. |
| Brandling, of Gosforth, 22. | |

- Durant, of Scottow, 22.
 Erskine, Earl of Marr and Kellie, 19.
 Essex, of Bewcote, 20.
 Etton, of Gillings, 33.
 Evelyn, of Wotton, 26.
- Ferrers, of Chartley*, 19.
Ferrers, Earl, 21.
 Feversham, Baron, 26.
French, Baron, 20.
 Fitzwilliam, Earl, 21.
Fleming, of Rydal, 21.
 Fowke, of Lowesby, 28.
 Fox, Bishop of Winchester, 32, 42.
Fulford, of Fulford, 20.
- Gerard, of Bryn*, 20.
 Gower, of Stüntingham, 30, 33.
 Gräme, of Garvoeck, 29.
 Grant, of Kilgraston, 25.
 Grantley, Baron, 25.
Gresley, of Drakelow, 19.
 Greville, of Wotton under Barnwood,
 23.
Grey, Lord, 21.
 Grylls, of Helston, 27.
 Gurdon, of Letton, 26.
- Halkett, of Hall Hill, 26.
 Hampden, of Hampden, 35.
 Harries, of Cruxton, 30, 31.
 Harrington, Earl of, 21.
Harrington, of Worden, 22.
 Heathcote, Baron Avenel, 28.
 Heathcote, of Hursley, 28.
Herschell, of Slough, 3.
 Homfray, of Penlyne, 22.
Huddleston, of Sawston, 21.
 Hussey, of Hartling, 35.
 Hussey, of Scotney Castle, 20.
- Ireby, 35.
 Irwin, of Tanrago, 29.
- Jerningham, of Cossey, 29.
Jerusalem, Kingdom of, 16, 23.
- Kennedy, Family of, 29.
- Lamplugh, of Lamplugh, 22.
 Lanesborough, Earl of, 30, 33.
 Langley, of Higham, 21.
 Lawrence, of Sevenhampton, 22.
 Leeds, Priory of, 23.
 Leigh, Baſon Leigh, of Stonaleigh, 23.
 Leigh, of West Hall in High Leigh, 23.
- Leveson, of Haling, 30, 33.
 Londesborough, Baron, 29.
 Loraine, of Kirk-Harl, 23.
 Lumley, of Bradfield, 19.
 Lumley, of Lumley, 28.
- Meynell, of Meynell Langley*, 19.
Middleton, Baron, 21.
 Miller, of Radway, 27.
 Molyneux, Family of, 22.
Mostyn, of Talacre, 21.
 Muncaster, Baron, 29.
- Neville, Lord Abergavenny*, 20.
 Neville, of Thorney, 20.
 Northumberland, Duke of, 29.
 Norton, of Grantley, 25.
- Paulet, of Basing, 34, 35.
 Paulet, of Crondal, 34.
 Pennington, of Pennington, 29.
 Percy, Family of, 29.
Petre, of Writtle, Baron Petre, 30, 31.
 Popham, of Popham, 36.
 Portland, Duke of, 22.
 Portman, Baron, 28.
 Poynings, of Basing, 35.
- Radclyffe, of Foxdenton, 31.
 Rees, Family of, 34.
 Rigge, of Woodbroughton, 27.
 Roos, of Gedney, 35.
 Roper, of Linstead, 31.
 Ross, of Craigie, 25.
- Sandys, Baron, of the Vine, 22.
 Scarborough, Earl of, 28.
 Scott, of Betton, 25.
 Scrope, of Danby, 19.
 Scures, of Wickham, 34.
 Sefton, Earl of, 22.
Selby, of Biddleston, 21.
 Shelley, of Avington, 24.
 Shelley, of Castle Goring, 24.
 Shelley, of Maresfield, 24.
 Shirley, Family of, 21.
 Skelton, of Yorkshire, 35.
 Spenser, Earl of, 23.
St. Barbe, of Lymington, 20.
St. George's Cross, 20.
 St. John, of Basing, 35.
 St. Martin, of West Dean, 36.
Stafford, Lord, 20, 29.
Stamford, Earl of, 21.
 Stanhope, Earl of, 21.
 Stonor, of Stonor, 24.
 Stourton, of Allerton, Baron Stourton,
 27.

- | | |
|---|--|
| <i>Surtees, of Redworth, 20.</i> | <i>Vernon, Lord, of Sudbury, 21, 41.</i> |
| <i>Sutherland, Duke of, 30.</i> | <i>Vincent, of Debden, 28.</i> |
| <i>Sutton, of Norwood, 20.</i> | <i>Waldegrave, Earl of, 21.</i> |
| <i>Sydney, 34, 36.</i> | <i>Wall, of Salhouse, 28.</i> |
| <i>Taylor, of Bifrons, 24.</i> | <i>Waller, of Braywick Lodge, 28.</i> |
| <i>Teynham, Baron, 31.</i> | <i>Waller, of Farmington, 28.</i> |
| <i>Throckmorton, of Coughton, 41.</i> | <i>Wallop, Earls of Portsmouth, 20.</i> |
| <i>Thynne, Lord, 21.</i> | <i>Wallscourt, Lord, 22.</i> |
| <i>Tichborne, of Tichborne, 19, 30, 31, 38.</i> | <i>Walsingham, Abbey of, 23.</i> |
| <i>Tichesey, of Tichesey, 34.</i> | <i>Warren and Killiney, 20.</i> |
| <i>Touchet, Lord Audley, 20.</i> | <i>Weld, of Lulworth, 29.</i> |
| <i>Townley, of Townley, 30, 31.</i> | <i>Wentworth, of Woolley, 26.</i> |
| <i>Trafford, of Trafford, 26.</i> | <i>West, Lord de la Warr, 19.</i> |
| <i>Trappes, of Nidd, 25.</i> | <i>White, of Aldershot, 41.</i> |
| <i>Trelawney, of Trelawney, 20.</i> | <i>Whitmore, of Appley, 21.</i> |
| <i>Troyes, of Kilmiston, 34.</i> | <i>Wilkins, of Clifton, 26.</i> |
| <i>Trye, of Leckhampton, 20.</i> | <i>Willoughby, Lord, 21.</i> |
| <i>Tufnel, of Langley, 28.</i> | <i>Winchester, Marquis of, 34, 42.</i> |
| <i>Turner, of Stoke Rochford, 24.</i> | <i>Winchester, See of, 41.</i> |
| <i>Turnour, Earl of Winterton, 24.</i> | <i>Wingfield, of Tickencote, 27.</i> |
| <i>Tyrell, of Boreham, 24.</i> | <i>Winterton, Earl of, 24.</i> |
| <i>Uvedale, of Wickham, 33, 34.</i> | <i>Winton de, of Clifton, 26.</i> |
| <i>Vaux, of Harrowden, 41.</i> | <i>Wiseman, of Clanfield, 25.</i> |
| <i>Vaux, Lord, of Harrowden, 41.</i> | <i>Wolseley, of Wolseley, 26.</i> |
| <i>Vernon, of Hilton, 41.</i> | <i>Worley, of Hovingham, 19.</i> |
| | <i>Wyche, of Davenham, 11.</i> |



"PRIZE MEDAL AWARDED."



International

Exhibition.

Class 2. 1862.



GEORGE ROWNEY & Co.

Have the pleasure to announce the completion of their

NEW SYSTEM

or

Grinding Colours by Machinery,

which *enables them to supply* Artists' Colours in Oil, Water, or Powder, perfectly fine, at the same prices as hitherto charged for Colours less finely ground.

Messrs. G. R. & Co. feel assured the OIL COLOURS ground by their improved process will be found to be *finer, brighter, less oily*, and to *dry quicker* than any others at present manufactured; and that their WATER COLOURS, prepared by the same process, will prove to be *finer, brighter*, and *float more evenly without granulation* than any other Colours hitherto produced.

They therefore solicit a trial in full confidence of giving satisfaction.

GEORGE ROWNEY & CO.,
MANUFACTURING ARTISTS' COLOURMEN.

Detail Departments:

52, RATHBONE PLACE, and 29, OXFORD STREET, W.

WHOLESALE & EXPORT DEPARTMENTS:

10 and 11, PERCY STREET
LONDON.

Materials for Heraldry Painting.

THE revival of Missal Painting, and its great popularity, has naturally called attention to the art of Heraldic Painting, and there is this difference in favour of the latter art, viz., that while Missal Painting is to a great extent an art belonging to a past age, there is a constant and ever changing growth of heraldic emblazonments; and this, owing to the incessant changes by intermarriage and other causes, must ever be the case; therefore Heraldry Painting is as much a living art as any other, and must ever form an interesting study to all connected with the aristocracy of this or any other European nation.

Messrs. Rowney & Co. have given the greatest attention to all matters connected with the art, and have prepared a set of colours and other materials requisite. The colours are as follows, and are sold in glass-covered cups:—

	s.	d.		s.	d.
Gules, No. 1. . . each	1	6	Sable, No. 1. . . each	1	0
Gules, No. 2. . . "	1	6	Sable, No. 2. . . "	1	0
Azure, No. 1. . . "	1	6	Proper Colour, No. 1. . . "	1	0
Azure, No. 2. . . "	1	0	Proper Colour, No. 2. . . "	1	6
Vert, No. 1. . . . "	1	0	Proper Colour, No. 3. . . "	1	0
Vert, No. 2. . . . "	1	0	Or Substitute "	1	6
			Purpure "	1	0

Chinese White in Bottle.
Chinese Ink.
Raising Preparation.
Gold Shells.

Platina Shells.
Burnishers, Brushes, Pencils,
&c., as in Illuminating
Painting.

A Handsome Caddy-Lid Box of the above, fitted with the requisite materials. Price, £2 2s.

With a view to render a study of this art easy, and at the same time complete, Messrs. Rowney & Co. have just published a "Treatise on Heraldry," by Mr. F. J. BAIGENT, which will, they trust, enable any one, after a very brief study, to draw up the coat of arms of any known family, or any combinations or changes that may occur.

The work is fully illustrated in a similar manner to their "Guide to Illuminating," by the Messrs. Audley, which was received with such marked approbation.

TESTIMONIALS
FROM
THE PRESIDENT AND MEMBERS
OF
The Society of Water Colour Painters.

GENTLEMEN,

11, UPPER PHILLIMORE GARDENS, June 15th, 1863.

I have now given the colours you were so good as to send me a fair trial, and can confidently speak of their very superior merits; the method of grinding by machinery has not only affected the Indian Red (so justly praised), but has caused the Cobalt Blue and Ultramarine Ash (colours so apt to be gritty) to work with astonishing ease and fluency. The Scarlet Vermilion, too, and Extract of Madder Carmine are brought to great perfection.

Your obedient servant,

FREDERICK TAYLER.

GENTLEMEN,

76, NEWMAN STREET, Dec. 23rd, 1863.

I have great pleasure in recommending your colours to all my artist friends, as they are unquestionably the best I ever used. The Cobalt is especially good in flat washes, which I could never accomplish with any other make than yours.

W. GOODALL.

GENTLEMEN,

December 29, 1862.

I have much pleasure in communicating to you the result of my experience with your colours. For *brilliancy* and *purity* they certainly cannot be surpassed, and as far as my present experience goes, I may also add, *permanency*.

W. HUNT.

To Messrs. ROWNEY, 52, Rathbone Place, Oxford Street.

110, ADELAIDE ROAD, HAVERSTOCK HILL,

July 25th, 1863.

DEAR SIRS,

For several months I have had in use the box of colours that you sent to me. I can now state, with pleasure, that I have found them to possess all the qualities that an artist could reasonably desire.

Yours faithfully,

E. DUNCAN.

To Messrs. G. ROWNEY & Co.

9, ROYAL CRESCENT, WESTON-SUPER-MARE,

2nd November, 1863.

GENTLEMEN,

I am delighted with the brilliancy and purity of the Moist Water Colours you sent me. I cannot particularise any one Colour as superior to the rest, as all are equally good.

I am, Gentlemen, yours very truly,

H. BRITTAN WILLIS.

To G. ROWNEY & Co.

GEORGE ROWNEY & CO.'S

Water Colours,

GROUND BY MACHINERY.

		s. d.			s. d.
Whole Cakes	each	1 0	Half-Cakes or Half-Pans, each	0 6	
Moist, in Pan or Tube	"	1 0	Quarter-Cakes	0 3	

Dragon's Blood	Hooker's Green, 1	Italian Pink	Burnt Sienna
Indian Red	Hooker's Green, 2	King's Yellow	Burnt Umber
Light Red	Olive Green	Naples Yellow	Raw Umber
Venetian Red	Prussian Green	Raw Sienna	Vandyke
Vermilion	Sap Green	Roman Ochre	
Purple	Terra Vert	Yellow Ochre	Blue Black
	Verdigris	Yellow Lake	Ivory Black
Antwerp Blue	Brown Ochre	Chrome (Orange)	Lamp Black
Indigo	Brown Pink	Chrome (deep do.)	Neutral Tint
Prussian Blue	Chrome (Lemon)	Orange Orpiment	Payne's Grey
Permanent Blue	Chrome (Yellow)	Red Lead	
Blue Verditer	Gamboge	Bistre	Chinese White
Emerald Green	Italian Ochre	Cologne Earth	Flake White
			Permanent White

		s. d.	Half-Cakes or Half-Pans	each	0 9
Whole Cakes	each	1 6	Half-Cakes or Half-Pans	each	0 9
Moist, in Pan or Tube	"	1 6	Quarter-Cakes	"	0 4½
Crimson Lake	Ceruleum		Madder Brown		
Indian Lake	Italian Ultra		Sepia		
Magenta	Indian Yellow		Roman Sepia		
Purple Lake	Mars Yellow		Warm Sepia		
Scarlet Lake	Chinese Orange		Black Lead		
Scarlet Vermilion	Orange Vermilion				

		s. d.	Half-Cakes or Half-Pans, each	1 6
Whole Cakes	each	2 0	Half-Cakes or Half-Pans, each	1 6
Moist, in Pan or Tube	"	2 0	Quarter-Cakes	0 6
Azure Blue, Cobalt,	French Ultra, Lemon Yellow, Veronese Green,			
	Violet Carmine.			

		s. d.	Half-Cakes or Half-Pans, each	1 6
Whole Cakes	each	3 0	Half-Cakes or Half-Pans, each	1 6
Moist, in Pan or Tube	"	3 0	Quarter-Cakes	0 9
Carmine	Pink Madder		Green Oxide of Chromium	
Burnt Carmine	Pure Scarlet		Cadmium Yellow	
Dahlia Carmine	Rose Madder		Deep Cadmium	
Madder Lake	Intense Blue		Gallstone	
			Mars Orange.	

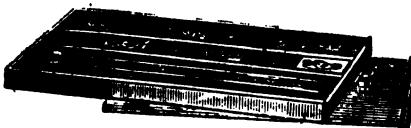
		s. d.	Half-Cakes or Half-Pans, each	2 6
Whole Cakes	each	5 0	Half-Cakes or Half-Pans, each	2 6
Moist, in Pan or Tube	"	5 0	Quarter-Cakes	1 3
Ext. Madder Carmine,	Purple Madder, Smalt, Ultra Ash, Deep Rose.			

		s. d.	Half-Cakes or Half-Pans, each	10 6
Whole Cakes	each	21 1 0	Half-Cakes or Half-Pans, each	10 6
Moist, in Pan or Tube	"	1 1 0	Quarter-Cakes	5 8
			Ultramarine.	

GEORGE ROWNEY & CO.'S
Water-Colour Boxes, fitted.

WHOLE CAKE BOXES.

FRENCH POLISHED.



	£ s. d.
6-Cake Mahogany Box, with Sliding Top and brushes	0 6 0
12 Ditto, ditto, and ditto	0 12 0
18 Ditto, ditto, and ditto	0 18 0
24 Ditto, ditto, and ditto	1 4 0
12 Ditto, ditto, and ditto, with under tray, containing six division slant, Indian ink, pencils, and rubber, extra	0 14 0
10-Cake Mahogany Box, with lock, fitted to the arrangement of the Department of Science and Art, and manufactured expressly for its prizes, by George Rowney & Co.	0 16 0
12-Cake Mahogany Box, with lock, containing brushes, pencils, &c.	0 14 0
18 Ditto, ditto, ditto, ditto	1 0 0
12 Ditto, ditto, ditto, ditto, with under tray, containing six division slant, Indian ink, pencils, and rubber, extra	0 15 0
12-Cake Mahogany Box, with lock and drawer, containing saucers, brushes, pencils, &c.	0 16 0
18 Ditto, ditto	1 1 0
12-Cake Complete Mahogany Colour Box, with brushes, pencils, &c.	1 1 0
18 Ditto, ditto	1 10 0
Ditto, ditto	2 2 0



	2	s.	d.
12-Cake Caddy Lid Mahogany Box, containing inkstone, palettes, cut water glass, extra brushes, pencils, &c., very complete	1	10	0

18 Ditto, ditto, ditto, ditto	2	2	0
---	---	---	---

24 Ditto, ditto, ditto, ditto	3	3	0
---	---	---	---

12-Cake Caddy Lid Box, Spanish Mahogany, very handsome, with superior fittings	3	0	0
---	---	---	---

18 Ditto, ditto, ditto	4	10	0
----------------------------------	---	----	---

24 Ditto, ditto, ditto	6	0	0
----------------------------------	---	---	---

36 Ditto, ditto, ditto	9	0	0
----------------------------------	---	---	---

	2	s.	d.	Brass-bound.
12-Cake handsome Rosewood Caddy Lid Box, containing iukstone, palette, cut water glass, sable and other brushes, pencils, &c., very complete	2	5	0	2 12 6

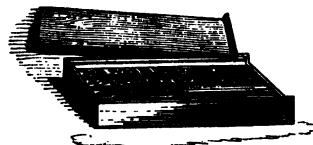
18 Ditto, ditto, ditto, ditto, ditto	3	0	0	3 10 0
--	---	---	---	--------

24 Ditto, ditto, ditto, ditto, ditto	4	0	0	4 10 0
--	---	---	---	--------

*A variety of handsome Boxes, Inlaid, &c., with suitable fittings for every
style of Painting in Water-Colours, from £10 to £70.*

HALF-CAKE BOXES.

FRENCH POLISHED.

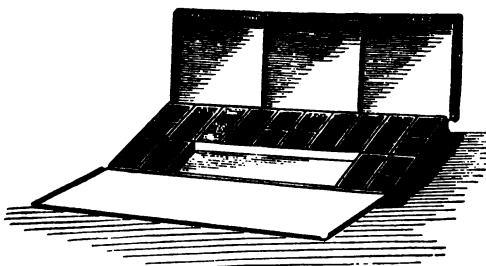


	£	s.	d.
6-Half-Cake Mahogany Box, with Sliding Top and brushes	0	3	6
12 Ditto, ditto, and ditto	0	6	0
18 Ditto, ditto, and ditto	0	9	0
24 Ditto, ditto, and ditto	0	12	0
12-Half-Cake Mahogany Box, with lock, containing brushes, pencils, &c.	0	9	0
18 Ditto, ditto, with ditto, ditto	0	12	0
12-Half-Cake Mahogany Box, with lock and drawer, contain- ing palette, brushes, pencils, &c.	0	12	0
18 Ditto, ditto, ditto	0	15	0
12-Half-Cake, complete, Mahogany Colour Box, containing brushes, pencils, water glass, &c.	0	12	0
18 Ditto, ditto, with ditto, ditto	0	15	0
24 Ditto, ditto, with ditto	1	4	0
12 Ditto, ditto, ditto, with drawer	0	15	0
18 Ditto, ditto, ditto, ditto	0	19	0
24 Ditto, ditto, with drawer and palette	1	11	6
12-Half-Cake Mahogany Caddy Lid Box, containing brushes, pencils, &c.	1	0	0
18 Ditto, ditto, ditto	1	5	0

QUARTER-CAKE BOXES.

	£	s.	d.
6-Quarter-Cake Mahogany Box, with Sliding Lid, contain- ing brushes	0	2	0
12 Ditto, ditto, ditto	0	4	0
18 Ditto, ditto, ditto	0	6	0
24 Ditto, ditto, ditto	0	8	0
12-Quarter-Cake Mahogany Lid Box, with hook and eye, containing brushes, &c.	0	6	6
18 Ditto, ditto, with ditto	0	8	6
12 Ditto, ditto, with lock, ditto	0	7	6
18 Ditto, ditto, ditto	0	9	6

**GEORGE ROWNEY & CO.'S
Japanned Tin Sketching Boxes,
FILLED WITH MOIST COLOURS.**



	£ s. d.
1-Cake Box	0 4 0
Sepia.	
2-Cake Box	0 5 0
Sepia and Chinese White.	
3-Cake Box	0 6 6
Raw Sienna, Indigo, and Sepia.	
3-Cake Box	0 7 0
Gamboge, Cobalt, and Light Red.	
4-Cake Box	0 7 9
Raw Sienna, Sepia, Indigo, and Chinese White.	
4-Cake Box	0 8 9
Gamboge, Light Red, Sepia, and Cobalt.	
LANDSCAPE.	
6-Cake Box	0 10 0
Gamboge, Yellow Ochre, Light Red, Crimson Lake, Vandyke Brown, and Indigo.	
LANDSCAPE AND FIGURE.	
6-Cake Box	0 11 6
Gamboge, Raw Sienna, Light Red, $(\frac{1}{2})$ Rose Madder, Vandyke Brown, Cobalt, $(\frac{1}{2})$ Indigo,	
LANDSCAPE.	
8-Cake Box	0 14 6
Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, $(\frac{1}{2})$ Indigo, and $(\frac{1}{2})$ Cœruleum.	
LANDSCAPE AND FIGURE.	
8-Cake Box	0 18 0
Yellow Ochre, $(\frac{1}{2})$ Pale Cadmium, $(\frac{1}{2})$ Deep Cadmium, Light Red, Rose Madder, Brown Ochre, Sepia, Cobalt, and Indigo.	

LANDSCAPE.*z s d***10-Cake Box**

Gamboge, Roman Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Chinese Orange, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Indigo, and Veronese Green.

LANDSCAPE AND FIGURE.**1 0 0****10-Cake Box**

Yellow Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Deep Cadmium Yellow, Italian Pink, Light Red, ($\frac{1}{2}$) Scarlet Vermilion, ($\frac{1}{2}$) Rose Madder, Vandyke Brown, Madder Brown, Cobalt, Indigo, and Veronese Green.

LANDSCAPE.**1 3 6****12-Cake Box**

Gamboge, Raw Sienna, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Pale Cadmium, ($\frac{1}{2}$) Deep Cadmium, ($\frac{1}{2}$) Mars Orange, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Indigo, and Olive Green.

LANDSCAPE AND FIGURE.**1 5 0****12-Cake Box**

Yellow Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Deep Cadmium, Mars Yellow, Light Red, ($\frac{1}{2}$) Scarlet Vermilion, ($\frac{1}{2}$) Rose Madder, ($\frac{1}{2}$) Carmine, ($\frac{1}{2}$) Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, ($\frac{1}{2}$) Indigo, ($\frac{1}{2}$) Emerald Green, and Veronese Green.

LANDSCAPE.**1 7 0****14-Cake Box**

Gamboge, Yellow Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Pale Cadmium, ($\frac{1}{2}$) Deep Cadmium, ($\frac{1}{2}$) Chinese Orange, Light Red, ($\frac{1}{2}$) Vermilion, ($\frac{1}{2}$) Orange Vermilion, Crimson Lake, ($\frac{1}{2}$) Rose Madder, ($\frac{1}{2}$) Purple Lake, Sepia, Brown Pink, Cobalt, ($\frac{1}{2}$) Indigo, ($\frac{1}{2}$) Cœruleum, Payne's Grey, and Terra Vert.

LANDSCAPE AND FIGURE.**1 10 0****14-Cake Box**

Raw Sienna, Indian Yellow, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, ($\frac{1}{2}$) Pale Cadmium, ($\frac{1}{2}$) Deep Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Cologne Earth, Vandyke Brown, French Ultramarine, ($\frac{1}{2}$) Ultramarine Ash, ($\frac{1}{2}$) Indigo, and Veronese Green.

LANDSCAPE.*z s d***1 10 0****16-Cake Box**

Gamboge, Yellow Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Pale Cadmium, ($\frac{1}{2}$) Deep Cadmium, ($\frac{1}{2}$) Chinese Orange, Light Red, ($\frac{1}{2}$) Vermilion, ($\frac{1}{2}$) Orange Vermilion, Crimson Lake, ($\frac{1}{2}$) Rose Madder, ($\frac{1}{2}$) Violet Carmine, Sepia, Brown Pink, Cobalt, Indigo, ($\frac{1}{2}$) Cœruleum, ($\frac{1}{2}$) Emerald Green, Payne's Grey, Olive Green, and Veronese Green.

LANDSCAPE AND FIGURE.

2 s. d.

16-Cake Box 1 14 0

Raw Sienna, Indian Yellow, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, ($\frac{1}{2}$) Middle Cadmium, ($\frac{1}{2}$) Orange Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Raw Umber, Vandyke Brown, Cobalt, French Ultramarine, Indigo, ($\frac{1}{2}$) Ultramarine Ash, ($\frac{1}{2}$) Emerald Green, and Green Oxide of Chromium.

LANDSCAPE AND FIGURE.

1 13 6

18-Cake Box

Gamboge, Yellow Ochre, Roman Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, Indian Yellow, ($\frac{1}{2}$) Middle Cadmium, ($\frac{1}{2}$) Orange Cadmium, Brown Ochre, Light Red, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Scarlet Vermilion, Rose Madder, ($\frac{1}{2}$) Indian Lake, ($\frac{1}{2}$) Lamp Black, Raw Umber, Sepia, Cobalt, French Ultramarine, Indigo, ($\frac{1}{2}$) Emerald Green, ($\frac{1}{2}$) Olive Green, and Veronese Green.

LANDSCAPE AND FIGURE, &c.

2 0 0

20-Cake Box

Gamboge, Yellow Ochre, Roman Ochre, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, Indian Yellow, ($\frac{1}{2}$) Middle Cadmium, ($\frac{1}{2}$) Orange Cadmium, Light Red, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Vermilion, ($\frac{1}{2}$) Scarlet Vermilion, ($\frac{1}{2}$) Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Indigo, ($\frac{1}{2}$) Emerald Green, ($\frac{1}{2}$) Olive Green, ($\frac{1}{2}$) Cœruleum, ($\frac{1}{2}$) Ultramarine Ash, and Veronese Green.

LANDSCAPE AND FIGURE, &c.

2 6 6

22-Cake Box

Gamboge, Yellow Ochre, Raw Sienna, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, Indian Yellow, ($\frac{1}{2}$) Middle Cadmium, ($\frac{1}{2}$) Orange Cadmium, Light Red, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Vermilion, ($\frac{1}{2}$) Orange Vermilion, ($\frac{1}{2}$) Carmine, Rose Madder, Madder Brown, Brown Ochre, Burnt Umber, Sepia, Cobalt, French Ultramarine, Indigo, ($\frac{1}{2}$) Emerald Green, ($\frac{1}{2}$) Lamp Black, ($\frac{1}{2}$) Cœruleum, ($\frac{1}{2}$) Ultramarine Ash, ($\frac{1}{2}$) Smalt, ($\frac{1}{2}$) Purple Madder, Olive Green, and Veronese Green.

LANDSCAPE AND FIGURE, &c.

2 13 0

24-Cake Box

Gamboge, Yellow Ochre, Raw Sienna, ($\frac{1}{2}$) Lemon Yellow, ($\frac{1}{2}$) Italian Pink, Indian Yellow, ($\frac{1}{2}$) Middle Cadmium, ($\frac{1}{2}$) Orange Cadmium, Mars Orange, ($\frac{1}{2}$) Indian Red, ($\frac{1}{2}$) Vermilion, ($\frac{1}{2}$) Orange Vermilion, ($\frac{1}{2}$) Carmine, Rose Madder, ($\frac{1}{2}$) Lamp Black, ($\frac{1}{2}$) Extract of Madder Carmine, ($\frac{1}{2}$) Purple Lake, Madder Brown, Brown Ochre, Raw Umber, Vandyke Brown, Cobalt, French Ultramarine, Indigo, ($\frac{1}{2}$) Emerald Green, ($\frac{1}{2}$) Cœruleum, ($\frac{1}{2}$) Ultramarine Ash, ($\frac{1}{2}$) Smalt, ($\frac{1}{2}$) Purple Madder, Payne's Grey, Olive Green, and Veronese Green.



**JAPANNED TIN SKETCH BOXES,
FILLED WITH HALF-PANS OF MOIST COLOURS.**

		£	s.	d.
3-Half-cake Box	Gamboge, Light Red, and Cobalt.	0	4	9
6-Half-cake Box	Gamboge, Raw Sienna, Crimson Lake, Vandyke Brown, Cobalt, and Indigo.	0	7	0
8-Half-cake Box	Gamboge, Yellow Ochre, Light Red, Rose madder, Vandyke Brown, Cobalt, Indigo, and Veronese Green.	0	10	0
10-Half-cake Box	Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, Indigo, Cœruleum, and Veronese Green.	0	11	0
12-Half-cake Box	Gamboge, Roman Ochre, Lemon Yellow, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Indigo, and Veronese Green.	0	13	6
14-Half-cake Box	Gamboge, Raw Sienna, Lemon Yellow, Cadmium Yellow, Mars Orange, Indian Red, Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Indigo, and Olive Green.	0	16	6
16-Half-cake Box	Yellow Ochre, Lemon Yellow, Deep Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Indigo, Emerald Green, and Veronese Green.	0	19	6
18-Half-cake Box	Gamboge, Yellow Ochre, Lemon Yellow, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Sepia, Brown Pink, Cobalt, Indigo, Cœruleum, Payne's Grey, and Terra Vert.	1	0	6
20-Half-cake Box	Gamboge, Yellow Ochre, Lemon Yellow, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Violet Carmine, Sepia, Brown Pink, Payne's Grey, Cobalt, Indigo, Cœruleum, Emerald Green, and Veronese Green.	1	3	0

22-Half-cake Box

1 4 0

Gamboge, Yellow Ochre, Roman Ochre, Lemon Yellow, Indian Yellow, Middle Cadmium, Orange Cadmium, Brown Ochre, Burnt Sienna, Light Red, Indian Red, Scarlet Vermilion, Rose Madder, Indian Lake, Sepia, Raw Umber, Lamp Black, Indigo, French Ultramarine, Cobalt, Emerald Green, and Veronese Green.

24-Half-cake Box

1 7 6

Gamboge, Yellow Ochre, Roman Ochre, Lemon Yellow, Indian Yellow, Orange Cadmium, Light Red, Indian Red, Vermilion, Scarlet Vermilion, Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Indigo, Emerald Green, Olive Green, Cœruleum, Ultramarine Ash, and Veronese Green.

MINIATURE SIZE JAPANNED SKETCH BOXES,

FILLED WITH QUARTER-CAKES OF MOIST COLOURS.



This Illustration shows the full size of the Box with Twelve Colours.

4-Quarter-Cake Box

0 4 0

Gamboge, Light Red, Sepia, and Cobalt.

8-Quarter-Cake Box

0 6 0

Gamboge, Yellow Ochre, Light Red, Rose Madder, Vandyke Brown, Cobalt, Indigo, and Veronese Green.

12-Quarter-Cake Box

0 7 6

Gamboge, Roman Ochre, Lemon Yellow, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Indigo, and Veronese Green.

16-Quarter-Cake Box

0 11 0

Yellow Ochre, Lemon Yellow, Deep Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Indigo, Emerald Green, and Veronese Green.

BLACK LEAD PENCILS.

PRIZE MEDAL AWARDED, INTERNATIONAL EXHIBITION, 1862.

GEORGE ROWNEY & CO.'S

IMPROVED DRAWING PENCILS,

Neatly got up in Polished Cedar, in order to prevent the lead adhering to the Pencil, and consequently soiling the fingers



H	Hard for Sketching	HHHH Extra Hard for Engineers	BB	Softer and very Black
HH	Harder for Outlines	HB Hard and Black	F	Firm for Ordinary Drawing
HHH	Very Hard for Architects	B Black for Shading 2s. per dozen.		

EXTRA LETTERS, MOST CAREFULLY PREPARED.

EHB	Extra Hard and Black	FF	Very Firm and Double Thick Lead	... } 4s. per dozen.
DEHB	Ditto, ditto, extra Thick Lead	FFF	Softer and Very Black, Double Thick Lead	... } 4s. per dozen.
BBBB	Extra Soft and Black, 9d. each, or 7s. 6d. per dozen.	BBBBBB	Very Broad and Black Lead, 1s. each, or 10s. per dozen.	

PENCIL MANUFACTURERS TO HER MAJESTY'S STATIONERY OFFICES AND SCHOOLS OF DESIGN.

GEORGE ROWNEY & CO.'S
Coloured Crayons, &c.,

MANUFACTURED OF THE FINEST MATERIALS.

POINTED CRAYONS.



These are hard Crayons which work with great evenness and freedom.

		s. d.
Boxes containing 12	per Box	1 0
" " 18	"	1 6
" " 24	"	2 0
" " 36	"	3 0
Lake or Vermilion separately . . .	per dozen Crayons	2 0

IMPROVED CRAYONS.

These are similar to the Swiss, rather harder, but of medium quality and smaller.

		s. d.
Boxes containing 12	per Box	1 6
" " 18	"	2 3
" " 24	"	3 0
" " 36	"	4 6
" " 72	"	9 0
" " 144	"	18 0
Vermilion, Lake, or Cobalt, separately . . .	per dozen Crayons	4 6

SWISS CRAYONS.

These are very soft, and the material most in use for Crayon Drawing.
They are sold in Glass Tubes, which prevent the colours mingling.

		£ s. d.
• Boxes containing 12	.	each 0 6 0
" " 24	.	" 0 10 6
" " 36	.	" 0 15 0
" " 72	.	" 1 10 0
" " 144	.	" 3 0 0
Carmine, separately	.	" 0 2 0
Vermilion, Lake, or Cobalt	.	" 0 0 9
Ordinary Tints	.	" 0 0 4

FRENCH COLOURED CRAYONS.

		£ s. d.
Boxes containing 26 short	.	each 3 0
" " 42 "	.	" 4 6
" " 56 "	.	" 6 0
" " 25 semi-hard	.	" 4 3
" " 50 "	.	" 7 6
" " 100 "	.	" 15 0
" " 12 soft	.	" 3 0
Ordinary Colours	.	per dozen 3 0
Lake, Vermilion, Cobalt, or Ultramarine	.	" 9 0
Carmine	.	" 24 0

COLOURED Creta Levis in Cedar.

		£ s. d.
Cases containing 12 well assorted tints	.	each 3 6
" " 18 ditto	.	" 5 0
" " 24 ditto	.	" 7 0
Vermilion	.	per dozen 3 9
Lake	.	" 6 0
Ordinary Tints	.	" 8 0
Boxes containing 12 assorted tints, 5 inches long	.	per box 1 6
" " 6	.	" 0 9

CONTÉ CRAYONS.

		£ s. d.
Square Black Conté, Nos. 1, 2, and 3	.	per dozen 0 6
Square Red	.	" 0 6
Round Black, Nos. 1 and 2	.	" 1 0
Glazed	.	" 1 6
Brown	.	" 0 9
Black Conté Crayons in Polished Cedar, Nos. 1 and 2	.	" 2 0

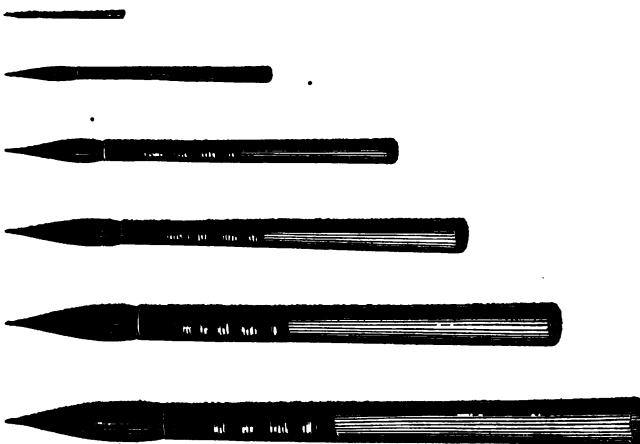
BOXES OF DRAWING MATERIALS,

Containing Black and White Chalks, Charcoal Stumps, Portcrayons, &c.

		£ s. d.
In Mahogany Boxes	.	each 2 6
In Deal Boxes	.	" 1 0

GEORGE ROWNEY & CO.'S
Brushes for Water-Colour Painting.

SABLE HAIR PENCILS.



Dome-pointed, tied with gold wire.

			Red.	Brown.
		each	s. d.	s. d.
Miniature Sables	.	.	0 4	0 4
Crow Quill	.	.	0 4	0 4
Duck Quill	.	.	0 6	0 6
Small Goose	.	.	0 9	0 9
Goose	.	.	0 10	1 0
Large Goose	.	.	1 0	1 3
Extra Large Goose	.	.	1 6	1 6
Extra Small Swan	.	.	2 6	2 9
Small Swan	.	.	2 3	8 0
Middle Swan	.	.	3 9	4 6
Large Swan	.	.	4 6	5 0
Extra Large Swan	.	.	6 0	7 6
Small Eagle	.	.	—	15 0
Large Eagle	.	.	—	18 6

FRENCH CAMEL HAIR BRUSHES.

		each	s. d.
Small Crow			0 1
Crow			0 1
Duck			0 1½
Large Duck			0 1½
Small Goose			0 2
Goose			0 3
Large Goose			0 6
Swan, No. 1			0 9
" " 2			1 0
" " 3			1 3
" " 4			2 0
" " 5			

CAMEL HAIR BRUSHES.



		each	s. d.
Large Swan Quill Camels			0 4
Small Swan Quill Camels			0 3
Extra Small Swan Quill Camels			0 2
Full Goose Camels			0 2

DYED OR RED SABLE HAIR BRUSHES.

IN METAL FERULES, POLISHED HANDLES.

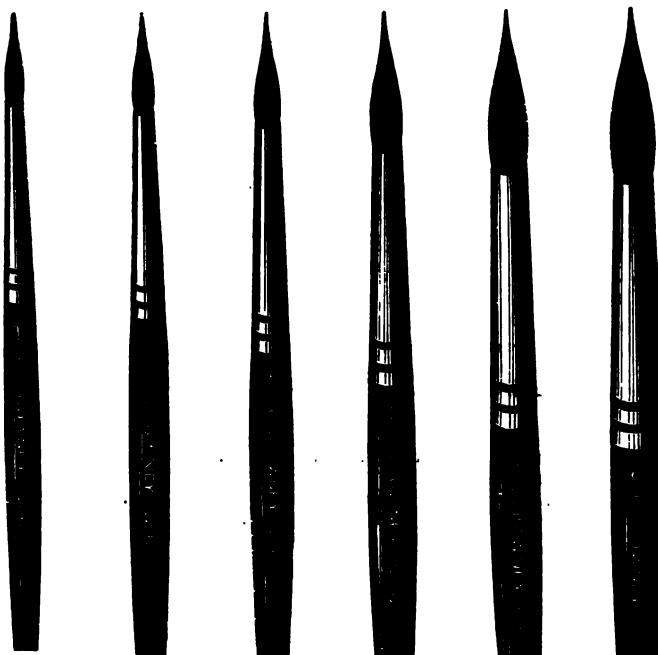
No. 1, Round or Flat each	s. d.	No. 7, Round or Flat each		s. d.
		No. 7, Round or Flat each	s. d.	
" 2, " " . "	0 6	" 8, " " . "	1 4	
" 3, " " . "	0 9	" 9, " " . "	1 9	
" 4, " " . "	0 9	" 10, " " . "	2 3	
" 5, " " . "	1 0	" 11, " " . "	2 8	
" 6, " " . "	1 0	" 12, " " . "	3 3	

PHOTOGRAPHIC SABLES IN TIN, 6d. each.



BROWN SABLE BRUSHES.

IN GERMAN SILVER FERULES; AND POLISHED HANDLES.
VERY FINE QUALITY.



No. 1, round or flat . each	<i>s.</i> 1	<i>d.</i> 3	No. 4, round or flat . each	<i>s.</i> 2	<i>d.</i> 0
" 2, " " : " 1	6	" 5,	" 6,	2	3
" 3, " " : " 1	9	" 6,	" 6,	2	6

RED SABLE BRUSHES.

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.
VERY FINE QUALITY.

No. 1, Round or Flat each	<i>s.</i> 1	<i>d.</i> 0	No. 4, Round or Flat each	<i>s.</i> 1	<i>d.</i> 9
" 2, " " : " 1	8	" 5,	" 6,	2	0
" 3, " " : " 1	6	" 6,	" 6,	2	3

Solid Sketch Books and Blocks.

These books consist of a number of sheets of paper, compressed so as to form a solid block, each sheet of which is to be separated by inserting a knife underneath the uppermost sheet, and passing it round the edges.

SOLID SKETCH BOOKS AND BLOCKS,

MADE OF WHATMAN'S THICK PAPERS.

32 Surfaces.	Size.	Solid Blocks only.	Solid Sketch Books, Half-bound.
		Each. s. d.	Each. s. d.
32mo. Imperial . . .	5 inch. by 3½	1 2	2 6
16mo. Royal . . .	5½ " 4½	1 6	2 8
" Imperial . . .	7 " 5	2 0	3 3
8vo. Royal . . .	9 " 5½	2 6	3 9
" Imperial . . .	10 " 7	3 6	5 0
4to. Royal . . .	11½ " 9	4 6	7 0
" Imperial . . .	14 " 10	6 6	9 6
Half Royal . . .	18 " 11½	9 6	15 0
" Imperial . . .	20 " 14	18 0	18 6

SOLID SKETCH BOOKS AND BLOCKS,

MADE OF WHATMAN'S EXTRA THICK PAPERS.

32 Surfaces.	Size.	Solid Blocks only.	Solid Sketch Books, Half-bound.
		Each. s. d.	Each. £ s. d.
16mo. Imperial . . .	7 inch. by 5	2 6	0 3 9
" Double Elephant . . .	9 " 6	4 0	0 5 6
8vo. Imperial . . .	10 " 7	4 6	0 6 0
" Double Elephant . . .	12 " 9	7 6	0 10 6
4to. Imperial . . .	14 " 10	9 0	0 12 0
" Double Elephant . . .	18 " 12	15 0	1 0 0
Half Imperial . . .	20 " 14	17 0	1 2 0

**GEORGE ROWNEY & CO.'S
SUPERFINE LONDON DRAWING BOARDS**

	Size.	Per Sheet.				
		2 Sheet. s. d.	3 Sheet. s. d.	4 Sheet. s. d.	6 Sheet. s. d.	
Foolscap . . .	15 $\frac{1}{2}$ inch. by 12 $\frac{1}{2}$	0 4	0 5	0 6	0 9	
Demy . . .	18 $\frac{1}{2}$ " 14 $\frac{1}{2}$	0 5	0 7	0 9	1 2	
Medium . . .	20 $\frac{1}{2}$ " 16 $\frac{1}{2}$	0 6	0 10	1 1	1 7	
Royal . . .	22 $\frac{1}{2}$ " 17 $\frac{1}{2}$	0 8	1 0	1 4	2 0	

**TURNBULL'S SUPERIOR LONDON DRAWING
BOARDS.**

	Size.	Per Sheet.				
		2 Sheet. s. d.	3 Sheet. s. d.	4 Sheet. s. d.	6 Sheet. s. d.	
Foolscap . . .	15 inch. by 12	0 4	0 6	0 7	0 11	
Demy . . .	18 " 14	0 6	0 9	1 0	1 4	
Medium . . .	20 $\frac{1}{2}$ " 16	0 8	1 0	1 3	2 0	
Royal . . .	22 " 17 $\frac{1}{2}$	0 10	1 3	1 7	2 6	
Imperial . . .	28 " 20	1 6	2 3	3 0	4 6	

ROWNEY'S PACKETS OF DRAWING BOARDS,

CONTAINING ONE DOZEN EACH.

		Size.	Per Packet. s. d.
2 sheet Royal 8vo.		8 $\frac{1}{2}$ inch. by 5 $\frac{1}{2}$	0 10
3 " " Demy 4to.		8 $\frac{1}{2}$ " 5 $\frac{1}{2}$	1 3
2 " " Medium 4to.		8 $\frac{1}{2}$ " 6 $\frac{1}{2}$	1 0
3 " " " 6 $\frac{1}{2}$		8 $\frac{1}{2}$ " 6 $\frac{1}{2}$	1 6
2 " " Imperial 8vo.		9 $\frac{1}{2}$ " 7 $\frac{1}{2}$	1 6
3 " " " 7 $\frac{1}{2}$		9 $\frac{1}{2}$ " 7 $\frac{1}{2}$	2 3
2 " " Royal 4to.		10 " 6 $\frac{1}{2}$	1 6
3 " " " 6 $\frac{1}{2}$		10 " 6 $\frac{1}{2}$	2 3
2 " " " 8 $\frac{1}{2}$		11 " 8 $\frac{1}{2}$	1 9
3 " " " 8 $\frac{1}{2}$		11 " 8 $\frac{1}{2}$	2 8
4 " " " 8 $\frac{1}{2}$		11 " 8 $\frac{1}{2}$	3 6
2 " " Imperial 4to.		13 $\frac{1}{2}$ " 10	2 9
3 " " " 10		13 $\frac{1}{2}$ " 10	4 0
4 " " " 10		13 $\frac{1}{2}$ " 10	5 6

Drawing Papers, HAND-MADE.

WHATMAN'S DRAWING PAPERS.

	Surface.	Size.	Per Sheet. £ s. d.	Per Quire. £ s. d.
Demy	H P & N	20 in. by 15	0 0 1½	0 2 9
Medium	H P & N	22 " 17	0 0 2½	0 4 2
Royal	H P & N	24 " 19	0 0 3	0 5 8
Super Royal	H P & N	27 " 19	0 0 4	0 6 9
Imperial	H P. N. & R	30 " 21	0 0 5	0 9 6
Elephant	H P & N	28 " 23	0 0 5	0 9 6
Columbier	H P & N	34 " 23	0 0 8	0 14 3
Atlas	H P & N	38 " 26	0 0 8	0 14 3
Double Elephant	H P & N	40 " 26	0 0 10	0 18 0
Antiquarian	H P & N	52 " 31	0 4 0	4 6 0

WHATMAN'S EXTRA THICK DRAWING PAPERS.

	Surface.	Weight Per Ream. lbs.	Per Sheet. £ s. d.	Per Quire. £ s. d.
Royal	H P. N. & R	70	0 0 6	0 9 6
Imperial	H P. N. & R	90	0 0 8	0 12 0
"	H P. N. & R	110	0 0 9	0 14 6
"	H P. N. & R	140	0 0 10	0 18 6
Double Elephant	H P & N	210	0 1 4	1 8 0

VELLUM DRAWING PAPERS.

Of a delicate tint, stout, and very smooth surface, manufactured expressly for Illuminating.

		Per Sheet. £ s. d.	Per Quire. £ s. d.
Imperial, 30 in. by 21 in.	.	0 1 0	1 1 0
Royal, 24 in. by 19 in.	.	0 0 9	0 15 0

Transfer and Tracing Papers 6d. per sheet.

TINTED CRAYON PAPERS.

	Size.	Weight Per Ream. lbs.	Per Sheet. £ s. d.	Per Quire. £ s. d.
Royal, machine-made	. 24 inch by 19	44	0 3	3 6
Imperial, hand-made .	30 " 21	70	0 5	8 0
machine-made .	30 " 22	90	0 5	7 0
Double Elephant, ditto	40 " 26	145	0 9	11 6

GEORGE ROWNEY & CO.'S Oil Colours,

IN PATENT METALLIC TUBES, GROUND EXTRA FINE.

REDS.		GREENS—continued.		BROWNS.	
Brown Red . . .	0 4	Mineral Green, No. 2	0 4	Asphaltum . . .	0 4
Indian Red . . .	0 4	Olive Tint, No. 1	0 4	Bitumen . . .	0 4
Light Red . . .	0 4	Olive Tint, No. 2	0 4	Bone Brown . . .	0 4
Venetian Red . . .	0 4	Terra Vert . . .	0 4	Cappah Brown . . .	0 4
Crimson Lake . . .	0 4	Verdigris . . .	0 3	Indian Brown . . .	0 4
Indian Lake . . .	0 4	Malachite . . .	1 0	Manganese Brown . . .	0 4
Scarlet Lake . . .	0 4	Oxide of Chromium	1 0	Vandyke Brown . . .	0 4
Burnt Brown Ochre	0 4	Veronese Green . . .	1 0	Verona Brown . . .	0 4
Burnt Roman Ochre	0 4			Brown Ochre . . .	0 4
Burnt Sienna . . .	0 4			Brown Pink . . .	0 4
Magenta . . .	0 4	YELLOWS AND		Burnt Umber . . .	0 4
Palladium Red . . .	0 6	Chrome, 1 . . .	0 4	Cassel Earth . . .	0 4
Palladium Scarlet . . .	0 6	Chrome, 2 . . .	0 4	Mummy . . .	0 4
Vermilion . . .	0 6	Chrome, 3 . . .	0 4	Raw Umber . . .	0 4
Scarlet Vermilion . . .	1 0	Chrome, 4 . . .	0 4	Madderine Brown . . .	0 6
Extract of Vermilion	1 0	Gamboge . . .	0 4	Madder Brown . . .	1 0
Madder Lake . . .	1 0	Italian Ochre . . .	0 4	Reubens' Madder . . .	1 0
Rose Madder . . .	1 0	Italian Pink . . .	0 4		
Carmine . . .	1 6	King's Yellow . . .	0 4		
Extract of Madder}	3 0	Naples Yellow, 1 . . .	0 4		
Carmine . . .	0	Naples Yellow, 2 . . .	0 4		
		Naples Yellow, 3 . . .	0 4		
PURPLES.		Orpiment . . .	0 4		
Purple Lake . . .	0 4	Patent Yellow . . .	0 4		
Violet Carmine . . .	1 6	Raw Sienna . . .	0 4		
Purple Madder . . .	3 0	Roman Ochre . . .	0 4		
BLUES.		Transparent Gold . . .	0 4		
Antwerp Blue . . .	0 4	Ochre . . .	0 4		
Chinese Blue . . .	0 4	Yellow Ochre . . .	0 4		
Permanent Blue . . .	0 4	Yellow Lake . . .	0 4		
Prussian Blue . . .	0 4	Indian Yellow . . .	1 0		
Indigo . . .	0 4	Lemon Yellow . . .	1 0		
Ceruleum . . .	0 6	Mars Yellow . . .	1 0		
Cobalt . . .	1 0	Platina Yellow . . .	1 0		
French Ultramarine	1 0	Strontian Yellow . . .	1 0		
Ultramarine Ash . . .	2 6	Chinese Orange . . .	1 0		
GREENS.		Mars Orange . . .	1 0		
Emerald Green . . .	0 4	Orange Vermilion . . .	1 0		
Mineral Green, No. 1	0 4	Cadmium, Pale . . .	1 6		
		Cadmium, Deep . . .	1 6		
		Cadmium, Orange . . .	1 6		
EXTRA SIZE TUBES OF OIL COLOURS.					
Tubes, Double Size . . .	each 0 8	Tubes, containing 1lb. White	each 1 6		
" Treble Size . . .	" 1 0	" 1lb. White	" 3 0		
" Quadruple Size . . .	" 1 4	" 2lb. White	" 6 0		

BLACKS.	
Black Lead . . .	0 4
Blue Black . . .	0 4
Ivory Black . . .	0 4
Lamp Black . . .	0 4

GREY.	
Mineral Grey . . .	1 0

WHITES.	
Flake White . . .	0 4
New White . . .	0 4
Permanent White . . .	0 4
Silver White . . .	0 4
Zinc White . . .	0 4

MEDIUMS.	
Copal McGuip . . .	0 4
Pyne's McGuip . . .	0 4
Sacrum . . .	0 4
Siccatif . . .	0 4
McGuip . . .	0 4

Brushes for Oil Painting.

RED SABLES IN TIN.

POLISHED CEDAR HANDLES.

ROUND OR FLAT.

	Each. s. d.	No. 7	.	.	Flat. Each. s. d.	Round. Each. s. d.
No. 0 & 1, Round or Flat.	0 4	No. 7	.	.	1 0	1 8
" 2	0 5	" 8	.	.	1 2	1 6
" 3	0 5	" 9	.	.	1 3	1 8
" 4	0 6	" 10	.	.	1 6	1 10
" 5	0 8	" 11	.	.	1 10	2 3
" 6	0 10	" 12	.	.	2 0	2 6

FRENCH TOOLS, OR HOG HAIR BRUSHES.

WITH POLISHED CEDAR HANDLES.

Nos. 0, 1, 2, 3, 4, 5, and 6, Round or Flat	Each. s. d.
" 7	0 4
" 8	0 6
" 9	0 7
" 10	0 8
" 11	0 9
" 12	0 11

EXTRA FINE FRENCH TOOLS,

MADE OF FINEST LYONS HAIR.

SIZE SAME AS SABLES IN TIN.

No. 6.



No. 6.

Nos. 00 to 6, Flat or Round - 6d. each.

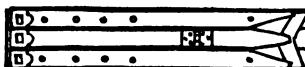
Casels.

TABLE EASELS.—Made by Machinery.

	Com. Each.	Best. Each.
	s. d.	s. d.
Deal Table Easels, 18 in. high	3 0	3 9
Ditto ditto 21 "	3 9	4 6
Litto ditto 24 "	4 6	5 3
Mahogany ditto 18 "	4 6	5 3
Ditto ditto 21 "	5 3	6 0
Ditto ditto 24 "	6 0	6 9
Deal ditto, with rack to shift up and down, 18 in. high	—	5 3
Ditto ditto 21 "	—	6 0
Ditto ditto 24 "	—	6 9
Mahogany ditto 18 "	—	6 9
Ditto French Polished	—	9 0
Ditto ditto 21 "	—	7 9
Ditto French Polished	—	10 0
Ditto ditto 24 "	—	9 0
Ditto French Polished	—	11 0



EASELS.—Made by Machinery.



Folding Easel, Closed.

	each	s. d.
Deal Forked Easel, 5 ft. or 6 ft. high	each	7 6
Ditto—Portable Folding	"	12 6
Mahogany Forked Easel	"	13 6
Ditto—Portable Folding	"	19 6

MAHOGANY EASELS.—Made by Machinery.

	each	s. d.
Mahogany Framed Easels	each	1 0
Ditto Rack Easels, 5 ft. 3 in. Sliding Panel	"	1 14 0
Ditto 6 ft. ditto	"	2 5 0
Ditto 5 ft. 6 in. Sliding Frame	"	2 14 0
Ditto 6 ft. ditto	"	3 0 0
Ditto Rack Easels (Dwarf)	"	1 11 6
Ditto ditto polished	"	2 2 0

DEAL EASELS.—Made by Machinery.

	each	s. d.
Deal Framed Easels	each	0 11 6
Deal Rack Easel, 5 ft. 3 in., with Sliding Panel	"	1 18 0
Ditto ditto with Sliding Frame	"	2 0 0
Ditto ditto (Dwarf)	"	1 1 0

PORTABLE SKETCHING EASEL IN CASE.

	Each. £ d.
Ash, 6 feet	10 0
Mahogany, or Walnut-Wood, 5 feet	11 6
Ditto, ditto 6 feet	13 0
Ditto, French Polished	16 0
Ditto, ditto	18 0

(See Cut, p. 27.)

**THE GERMAN SKETCHING SEAT AND EASEL
COMBINED.**

ADAPTED FOR EITHER OIL OR WATER-COLOUR SKETCHING.

Price £1 4s. each.



THE EASEL OPEN.

DITTO CLOSED.

The same principle has been adapted for the use of Ladies, and is equally serviceable and portable. Price £1 13s. each.

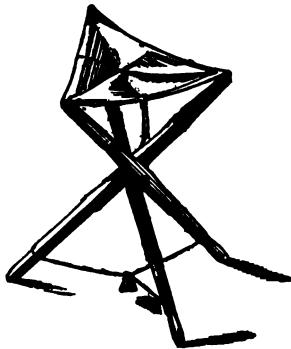
KNAPSACK EASEL.

Similar to the German Easel, with the addition of a Waterproof Case and Straps. The interior has sufficient space to contain the requisites of a walking tour. Price £2 2s. each.

SQUARE SEAT, similar to above Illustration, without the Easel.

Price 7s. 6d. each.

Sketching Stools.

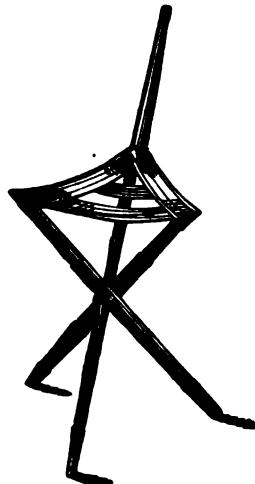


SKETCHING STOOL, OPEN.

	Each. s. d.	Extra Quality. Each. s. d.
Octagon Sketching Stools, with loose seat, 18 inch, 21 inch, and 24 inch	3 0	
Sketching Stools, with loose seat, 18 inches long	4 6	6 6
Ditto 21	4 6	6 6
Ditto 24	4 6	7 6
Ditto with seat enclosed, 18 inches long	6 0	8 0
Ditto with ditto, 21 in. long	6 0	8 0
Ditto with ditto, 24 , , , ,	6 0	8 0



DITTO, CLOSED.



WALKING-STICK, OPEN.

WALKING-STICK SKETCHING STOOLS.

	Each. s. d.	Extra Quality. Each. s. d.
With plain top	6 0	8 0
With screw ditto	9 0	11 0
With hook handle	—	11 0



DITTO, CLOSED.

JAPANNED TUBULAR SKETCHING STOOLS.

18 inches . . . 5s. 6d. | 21 inches 6s. | 24 inches . . . 6s. 6d.

GEORGE ROWNEY & CO.'S
Portable Sketching Easel.



EASEL.

Extract from the "Illustrated Inventor."
ROWNEY & CO.'S PATENT EASEL.

"We have inspected this Easel, and can strongly recommend it to the notice of artists and amateurs. It is most perfect in all essential qualities. It is manufactured by Messrs. GEORGE ROWNEY & Co., Rathbone Place, and possesses the combined advantages of lightness, strength, portability, and perfect adaptability to the purpose in view, viz., out-door sketching. The weight is about two pounds; it will hold any moderate-sized canvas, folds to a size less than that of a camp stool, and its pointed leg wholly prevents unsteadiness. The canvas is held to the Easel by an india-rubber strap, sufficiently strong to resist the force of the wind. The artist may now go forth much more at his ease as to successful results in sketching from Nature than hitherto."

(*For Price, see page 25.*)

GEORGE ROWNEY & CO.'S
Treatises on the Fine Arts.

	Each. s. d.
GUIDE TO WATER-COLOUR PAINTING. By R. P. NOBLE. With an Illustration in Colours. 7th Edition	1 0
GUIDE TO OIL PAINTING. By J. S. TEMPLETON. 9th Edition	1 0
GUIDE TO OIL PAINTING. Part II. (Landscape from Nature.) By A. CLINT	1 0
GUIDE TO LIGHT AND SHADE DRAWING. By Mrs. M. MERREFIELD. With Illustrations	1 0
GUIDE TO PENCIL AND CHALK DRAWING. By G. HARLEY. 4th Edition. With Illustrations	1 0
GUIDE TO PICTORIAL ART. By H. O'NEIL. 5th Edition	1 0
GUIDE TO LEVELLING AND SURVEYING. By W. PEASE	1 0
GUIDE TO PICTORIAL PERSPECTIVE. By B. R. GREEN. With Illustrations	1 0
GUIDE TO FIGURE DRAWING. By G. E. HICKS. With Illustrations	1 0
GUIDE TO FLOWER PAINTING IN WATER-COLOURS. By G. ROSENBERG. With Illustrations	1 0
GUIDE TO MINIATURE PAINTING AND COLOURING PHOTOGRAPHS. By J. S. TEMPLETON	1 0
GUIDE TO PAINTING ON GLASS. By H. BIELFELD	1 0
GUIDE TO ANIMAL DRAWING. With numerous Illustrations. By C. H. WEIGALL	1 0
HINTS FOR SKETCHING TREES FROM NATURE, IN WATER-COLOURS. By THOMAS HATTON	1 0
ON THE MATERIALS USED IN PAINTING, with Remarks on Varnishing and Cleaning Pictures. By CHARLES MARTEL	1 0
GUIDE TO ILLUMINATING AND MISSAL PAINTING. By W. and G. AUDLEY. With Illustrations	1 0
Ditto, ditto, with additional Illustrations in Colours, cloth, gilt, 2s. 6d. each	2 6 .
*PERSPECTIVE PRACTICALLY EXPLAINED. By E. L. PARAIRES. With nearly 100 Illustrations. 2s. 6d. each	2 6
A TREATISE ON HERALDRY PAINTING. By Mr. F. J. BAIGENT. Demy 8vo. Illustrated	6 0

* Recommended by the Department of Science and Art, South Kensington Museum.

GEORGE ROWNEY & CO.'S
CHROMO-LITHOGRAPHS;
OR,
FAC-SIMILE WATER-COLOUR DRAWINGS.

CHROMO-LITHOGRAPHY has recently become one of the most popular arts in this country, from its having been adopted as a means for multiplying copies of Oil Paintings and Water Colour Drawings; and so admirably is it adapted for this purpose, that not only is each colour and gradation of light and shade rendered with remarkable accuracy, but even the very texture of the paint and the rough surface of the paper is copied with strict fidelity. Now, although this latter process may seem to the casual observer to be a matter of little moment, it is, in reality, of the greatest importance to the truthful representation of an artist's work, which, without texture, is apt to appear tame and insipid.

Previous to the discovery of Chromo-Lithography, Copper and Steel-plate Engraving were the usual methods employed to reproduce the pictures of popular artists. But beautiful as are many of the fine line and mezzo-tint engravings, and perfect as they undoubtedly are in light and shade, they must always fail to give an accurate idea of a painter's style, owing to the absence of the colour of the original work. And when it is considered that colour is one of the greatest charms of the English school, and that, in this respect, the British artist is unrivalled, it will be

readily admitted that without this new process many fine works, if published, would lose half their interest by being divested of that quality which appeals most directly to the eye, and produces that sense of pleasurable emotion so desirable when contemplating works of Art. It is, therefore, with considerable satisfaction that the Publishers of this series of prints contemplate the success of their experiments in this new art. They were the first to perceive its capabilities, and they succeeded in developing its qualities, in despite of a strong amount of prejudice and opposition. They have worked steadily on with one fixed object,—that of producing fac-similes of good drawings, at such a moderate price as would bring them within the means of the public generally, hoping by this means to foster the love and appreciation of the fine arts, and to aid in some measure the spread of art education, the importance of which is now universally acknowledged. That to this latter object they have somewhat contributed, may be inferred from some of their publications being distributed by the Department of Practical Art, to their various schools ; and the Publishers reflect with extreme gratification on having the utility and progress of their art proclaimed in so public and flattering a manner. As manufacturers, in matters of taste, the English may be said to be behind many of their neighbours ; but certainly no nation possesses artists more capable of rectifying the deficiency, and that in the best and simplest manner, namely, by example. But it is equally essential that the public should be more able to discriminate between the really good and the mediocre, and nothing is more likely to tend to that desirable result than the constant contemplation of good works of Art. The eye by such means becomes insensibly tutored to observe and admire that which is beautiful and harmonious, and to reject those objects which are offensive to good taste.

It is the intention of the Publishers to produce a series from the works of the most eminent artists, so as to present a complete collection of the modern School of Painting.

GEORGE ROWNEY & CO.'S

Chromo-Lithographs;

OR, FAC-SIMILE WATER-COLOUR DRAWINGS.

Width. Height.		Artist's Name.	Price. s. d.
27 by 18.—ULYSSES DERIDING POLYPHEMUS	Prints	J. W. M. TURNER, R.A.	63 0
" " " Ditto,	Ditto, Artists' Copies		105 0
33 " 20½—VENICE, THE DOGANA, CAMPANILE OF ST. MARCO, DUCAL PALACE BRIDGE OF SIGHTS, &c. (Canaletti Painting)		J. W. M. TURNER, R.A.	63 0
30½ " 18½—The WOODEN WALLS of OLD ENGLAND.	C. STANFIELD, R.A. . .		52 6
27 " 18½—THE CANAL OF THE GUIDECCA AND CHURCH OF THE JESUITS, VENICE	C. STANFIELD, R.A. . .		42 0
26½ " 17½—THE ANDALUSIAN LETTER-WRITER	F. W. TOPHAM . . .		42 0

By the kindness of HER MOST GRACIOUS MAJESTY, the Publishers have been enabled to add to their collection a subject of great interest, as well as of high quality as a work of art, viz.:—

"THE CAVE BENEATH THE HOLY ROCK, JERUSALEM."

Size 20 by 14, price 31s. 6d.

Painted by CARL HAAG, at the express command of the Queen. The Chromo-lithographed copy exhibited is as accurate as it is possible to be; and independent of its merit as a work of art, must possess great interest to all classes from the strong evidence that exists that the spot depicted was probably the burial place of Christ. On this it is not necessary to dilate, beyond stating that the name given by Christian sects to the surrounding building, "The Mosque of Omar," is denied to it by the Meleme, who have held it in their possession many centuries, that the style of architecture is Christian of the time of Constantine, and exactly corresponds with a building erected by him over the tomb of his sister. History records that Constantine did build a church over the Holy Sepulchre; but the church of Jerusalem which is at present shown as the place of entombment is not the architecture of Constantine's period, and does not in any way correspond with the description given of it by ancient writers. For further particulars on this interesting subject the reader is referred to Fergusson's works on the topography of Jerusalem, &c., &c.

The cave itself is held in especial veneration by all sects. The Mahometans, who retain possession of it, admit none but their co-religionists to enter on account of its sacred character; and a special firman was required to enable Mr. Carl Haag to take a sketch of the spot.

Width.	Height.		Artist's Name	Price. s. d.
24	by 16	—MOUNT ST. MICHAEL	C. STANFIELD, R.A.	31 6
20	" 24	—CROSSING THE FORD From the celebrated Picture in the Vernon Gallery.	W. MULREADY, R.A.	31 6
28	" 14	—THE RHINE NEAR COLOGNE	T. M. RICHARDSON	31 6
28	" 14	—LUGANO	"	31 6
28	" 14	—KILCHURN CASTLE, LOCH AWE	"	31 6
27	" 14	—FINDHORN RIVER, MORAYSHIRE	"	31 6
30	" 15	—ON THE MOORS	"	31 6
26	" 19	—GLENCOE	"	31 6
24	" 17½	—COMO	T. COLLINGWOOD SMITH	31 6
25	" 17	—GIBRALTAR	"	31 6
25	" 17½	—ANTWERP CATHEDRAL	E. T. DOLBY	31 6
25	" 17½	—CATHEDRAL, CHARTRES	"	31 6
30	" 18	—THE LIFE BOAT	— HERRINGT.	31 6
17	" 18	—WOODLAND GATHERINGS	W. HUNT	31 6
26	" 16½	—NEIDER LAHNSTEIN AND CASTLE OF LAHNECK	T. L. ROWBOTHAM	31 6
26	" 16½	—OBERWESSEL ON THE RHINE	"	31 6
25	" 17	—RETURNING FROM MARKET	SIR. A. CALCOTT, R.A.	31 6
26	" 17	—BETTWYS-Y-COED, NORTH WALES.	J. G. READ	31 6
26	" 17	—FALLS OF THE LLUGWY, NORTH WALES	"	31 6
<hr/>				
24	" 16½	—ISOLA BELLA LAGO MAGGIORE	C. STANFIELD, R.A.	25 0
23½	" 14	—DIEPPE CASTLE	J. BURGESS	25 0
22½	" 14½	—MELROSE ABBEY	J. BURRELL SMITH	25 0
22½	" 14½	—DRYBURGH ABBEY	"	25 0
28	" 15	—GRAND CANAL, VENICE	E. A. GOODALL	25 0
21½	" 11½	—TAORMINI, SICILY	T. M. RICHARDSON	25 0
26	" 11	—LAKE OF BRIENZ	T. L. ROWBOTHAM	25 0
22	" 15	—PONT-Y-GARTH, CAPEL OUTRIG.	J. SYER	25 0
21	" 15	—SUMMER	T. S. COOPER	25 0
21	" 15	—WINTER	"	25 0
21	" 15	—AMALFI	J. B. PYNE	25 0
20	" 17½	—A ROUGH CUSTOMER	T. EARL	25 0
<hr/>				
22	" 8½	—THE GULF OF TARENTA	T. M. RICHARDSON	21 0
22½	" 11½	—RICHMOND CASTLE, YORKSHIRE	G. FRIPP	21 0
21½	" 14½	—ISOLA LECCHI LAGO DI GUARDA, ITALY	W. L. LEITCH	21 0
21½	" 12½	—CITY OF FLORENCE	S. PALMER	21 0
21½	" 14½	—CLIFTON	J. B. PYNE	21 0
21	" 13½	—CLUSES, ON THE ROAD TO CHAMOUNI	J. D. HARDING	21 0
21	" 14	—UNTERSEEN	"	21 0
20½	" 14½	—ETON COLLEGE FROM THE THAMES	"	21 0
20½	" 14½	—PEEP O' DAY	F. W. TOPHAM	21 0
20	" 12½	—BAY OF NAPLES	E. A. GOODALL	21 0
16	" 20½	—THE STOLEN KISS	J. ABSOLOM	21 0
19½	" 14	—VENICE	W. CALLOW	21 0

Width. Height.		Artist's Name.	Price. a d.
19½ " 13½—WATER-MILL, DORKING	D. H. McKEWAN	21 0	
19½ " 13½—MILL NEAR BINGWOOD, HANTS	G. FRIPP	21 0	
19½ " 13½—HEIDELBERG	T. L. ROWBOOTHAM	21 0	
20 " 13½—THE LAGO MAGGIORE, with a VIEW OF PALLANZA	"	21 0	
23½ " 8½—NEAR CETARA, GULF OF SALERNO	"	21 0	
23½ " 8½—NEAR CASTEL A MARE, BAY OF NAPLES	"	21 0	
20 " 13½—THE MARKET BOAT	J. JENKINS	21 0	
18 " 11½—A SKETCH OF ST. PAUL'S, from the SHOT TOWER	G. DODGSON	21 0	
16½ " 11½—MACBETH AND THE MURDERERS OF BANQUO	G. CATTERMOLE	21 0	
16½ " 11½—MACBETH THE MURDERER OF DUNCAN	"	21 0	
14½ " 18½— EGLISE ST. JAQUES, CAEN	W. CALLOW	21 0	
14½ " 19½—CATHEDRAL PORCH, EVEREUX	E. T. DOLBY	21 0	
14 " 11½—ROUEN CATHEDRAL, WEST FRONT	"	21 0	
14½ " 11½—ROUEN CATHEDRAL, SOUTH TRANSEPT	"	21 0	
20 " 14½—THE CATHEDRAL, ABBEVILLE	E. T. DOLBY	21 0	
15 " 20½—THE VILLAGE ANGLERS	W. MULLER	21 0	
12 " 15—THE REAPER (oval)	W. A. ROBINSON	21 0	
15 " 19—PASS OF THE GRIMSEL (upright oval)	T. M. RICHARDSON	21 0	
21½ " 15—GLEN TILT	W. BENNETT	21 0	
17 " 11½—MILKING TIME	S. COOPER, R.A.	21 0	
21½ " 14½—VENICE	J. D. HARDING	21 0	
21½ " 13—MOUNT ORGEUIL CASTLE, JERSEY	E. RIECK	21 0	
19½ " 15—THE NEW BROOM THAT SWEEPS CLEAN	M. BACKHOUSE	21 0	
<hr/>			
20½ " 9½—BOWES CASTLE, YORKSHIRE	T. COLLINGWOOD SMITH	15 0	
20½ " 14½—ALKMAAR, NORTH HOLLAND CANAL	G. STANFIELD	15 0	
20 " 11—COLOGNE	W. CALLOW	15 0	
19½ " 10½—FRANKFORT	"	15 0	
19 " 10½—THE CALABRIAN COAST	T. L. ROWBOOTHAM	15 0	
19 " 10½—THE BAY OF BAIA	"	15 0	
21½ " 9—THE GULF OF SPEZZIA	"	15 0	
18 " 10½—COACHEM, ON THE MOSELLE	T. M. RICHARDSON	15 0	
17½ " 11—OCOMO	"	15	
16½ " 11½—COLUMBUS IN THE MONASTERY	G. CATTERMOLE	15 0	
16½ " 12—THE MILL-STREAM	P. DEWINT	15 0	
12½ " 8½—BRIDGE OF TOURS	J. W. M. TURNER, R.A.	15 0	
11½ " 15½—STREET IN VERONA	C. BENTLEY	15 0	
11½ " 16—THE MADONNA AND CHILD	VANDYKE	15 0	
From the celebrated Picture in the Dulwich Gallery.			
20½ " 12½—BARMOUTH	S. P. JACKSON	15 0	
23 " 9—PARIS	T. BOYS	15 0	
21½ " 8½—BEN NEVIS	T. M. RICHARDSON	15 0	
13 " 11—BEFORE THE ALTAR (oval)	M. N. H.	15 0	
19 " 11½—THE THAMES—NEAR WINDSOR	E. RICHARDSON	15 0	

Width.	Height.		Artist's Name.	Price. a. d.
19 $\frac{1}{2}$	7 $\frac{1}{2}$	CAPRI	T. L. ROWBOTHAM.	15 0
19 $\frac{1}{2}$	7 $\frac{1}{2}$	GULF OF SALERNO	"	15 0
11	9	MAY BLOSSOM	W. HUNT	15 0
11 $\frac{1}{2}$	7 $\frac{1}{2}$	AUTUMN GATHERINGS—No. 1.	"	15 0
11 $\frac{1}{2}$	7 $\frac{1}{2}$	AUTUMN GATHERINGS—No. 2.	"	15 0
<hr/>				
19 $\frac{1}{2}$	8	LILYN MWYNGIL	E. PENLEY	12 0
19	8	LILYN RHYNCHYN, NEAR TREFRIW, NORTH WALES	"	12 0
18 $\frac{1}{2}$	7 $\frac{1}{2}$	BUTTERMERE	"	12 0
18 $\frac{1}{2}$	7 $\frac{1}{2}$	ENNERDALE	"	12 0
<hr/>				
21	9	LAKE OF LUCERNE	T. M. RICHARDSON	10 6
15 $\frac{1}{2}$	9	WINDSOR CASTLE	J. B. PYNE	10 6
10 $\frac{1}{2}$	14 $\frac{1}{2}$	JEALOUSY	F. W. TOPHAM	10 6
9 $\frac{1}{2}$	11	GRAPES AND PEACHES (oval)	F. T. BAINES	10 6
9 $\frac{1}{2}$	11	GRAPES (oval)	"	10 6
9	12 $\frac{1}{2}$	TOWER OF THE CHURCH AT GORCUM.	D. ROBERTS, R.A.	10 6
9 $\frac{1}{2}$	12 $\frac{1}{2}$	YOUTH AND AGE	F. TAYLOR	10 6
8 $\frac{1}{2}$	11 $\frac{1}{2}$	DIFFIDENCE (oval)	W. HUNT	10 6
8 $\frac{1}{2}$	15	PAGE ON DUTY	"	10 6
8	11	APPROVING CRITIC	"	10 6
14	9 $\frac{1}{2}$	SWANSEA HARBOUR	S. P. JACKSON	10 6
15 $\frac{1}{2}$	9	ALESSIO, GULF OF GENOA	T. L. ROWBOTHAM.	10 6
18	6	A SEA FOG, LUCCOMBE CHINE, ISLE OF WIGHT	"	10 6
18	6	SUMMER EVENING IN THE HIGHLANDS	"	10 6
14	9 $\frac{1}{2}$	IN THE BAY OF NAPLES.	"	10 6
14	10	LOCH KATRINE	T. M. RICHARDSON	10 6
14	10	URQUHART CASTLE, LOCH NESS	"	10 6
14	10	LOCH-NA-GAR	"	10 6
14	10	DUNDERAWE CASTLE	"	10 6
15	10	LOCH LOMOND	"	10 6
15	10	LOCH AWE	"	10 6
(Completing the set of six Scotch Lakes.)				
12	9 $\frac{1}{2}$	READY FOR CHURCH (oval)	W. LEE	10 6
12	9 $\frac{1}{2}$	IN THE FIELDS (oval)	"	10 6
16	12 $\frac{1}{2}$	THE VENETIAN BOATMAN	F. GOODALL, R.A.	10 6
15 $\frac{1}{2}$	12 $\frac{1}{2}$	THE VENETIAN LAZZARONE	"	10 6
<hr/>				
11 $\frac{1}{2}$	9 $\frac{1}{2}$	SUMMER TIME	G. DODGSON	7 6
8 $\frac{1}{2}$	18 $\frac{1}{2}$	EN PASSANT	"	7 6
13 $\frac{1}{2}$	9	CASTLE OF ISCHIA	W. LETCH.	7 6
10	7	LOCH AWE	B. P. LETCH.	7 6
13 $\frac{1}{2}$	9 $\frac{1}{2}$	VIEW IN NORTH WALES.	H. BRIGHT	7 6
12 $\frac{1}{2}$	9 $\frac{1}{2}$	VIEW IN SOUTH WALES	T. L. ROWBOTHAM	7 6
12 $\frac{1}{2}$	8 $\frac{1}{2}$	IN THE GADMANTHAL, TYROL.	"	7 6

Height.		Artist's Name.	Price. s. d.
12½" by 9" —AMALFI	R. P. LEITCH . . .	7 6	
14½" 7½—VIEW ON THE BRITTANY COAST	" . . .	7 6	
11½" 8½—THE COAST OF GENOA	" . . .	7 6	
11½" 7—FOWEY CASTLE, CORNWALL	S. P. JACKSON . . .	7 6	
11½" 7½—RUINS AT NEWTOWN, IRELAND	GASTINEAU . . .	7 6	
11" 8½—SCARBOROUGH CASTLE, YORKSHIRE	C. BENTLEY . . .	7 6	
10½" 7—BROUGHAM CASTLE, WESTMORELAND	COPLEY FIELDING . . .	7 6	
10" 7—DOUNE CASTLE	J. D. HARDING . . .	7 6	
8½" 11½—BRIDGE AT PRAGUE	SAMUEL PROUT . . .	7 6	
9½" 12½—WATER GATE, ON THE RHINE	" . . .	7 6	
9" 11—UP EARLY	G. E. HICKS . . .	7 6	
8" 10½—ABERY	D. ROBERTS, R.A. . .	7 6	
13½" 8—MEADOW SIDE	T. S. COOPER . . .	7 6	
9" 9—CONSOLATION (circular)	J. E. BUCKLEY . . .	7 6	
9" 9—RECONCILIATION (ditto)	" . . .	7 6	
10½" 7—LOCH ETIVE	COPLEY FIELDING . . .	7 6	
10½" 7—LOCH TAY	" . . .	7 6	
10½" 7½—BEECHY HEAD	" . . .	7 6	
10½" 7½—PORTSMOUTH.	" . . .	7 6	
12½" 8½—CASTLE OF OSTEA (Papal States)	T. L. ROWBOTHAM . . .	7 6	
<hr/>			
11½" 7—CLAINES, NEAR WORCESTER	R. P. NOBLE . . .	5 0	
11" 7—AT EAST MALLING, KENT	" . . .	5 0	
11" 7—CLAINES CHURCH, with the MALVERN HILLS IN THE DISTANCE	" . . .	5 0	
11" 7—CHISWICK BY MOONLIGHT	" . . .	5 0	
11½" 7—GIPSEY CAMP, CLAYGATE, SURREY	" . . .	5 0	
10½" 10½—SLEEPING AND WAKING (circular)	J. H. MOLE . . .	5 0	
10½" 10½—THE LESSON (circular)	" . . .	5 0	
9½" 13½—THE GLEANERS	W. A. ROBINSON . . .	5 0	
9½" 9½—FRENCH FISHERMAN'S DAUGHTER	W. LEE . . .	5 0	
9" 6½—ON THE COAST	J. H. MOLE . . .	5 0	
9" 9½—INLAND	" . . .	5 0	
10½" 7½—GREEN LANES	T. L. ROWBOTHAM . . .	5 0	
11½" 5½—JANUARY	T. S. COOPER . . .	5 0	
<hr/>			
8" 5½—LITTLE WANDERER		8 0	
<hr/>			
6" 8½—THE ORANGE GIRL (oval)	G. E. HICKS . . .	2 6	
6" 8½—THE FLOWER GIRL (oval)	" . . .	2 6	
8" 8½—THE WATER-CRESS GIRL (oval)	" . . .	2 6	
6" 8½—THE LASOAR (oval)	" . . .	2 6	
6½" 8½—THE GIRL AT THE STREAM	" . . .	2 6	
6½" 8½—THE GIPSY GIRL	" . . .	2 6	
4½" 7½—FOUNTAIN AT ROUEN	S. PROUT . . .	2 6	

VIEWS IN LAKE DISTRICTS.

Size, 10 $\frac{1}{4}$ by 7.

	T. L. BOWBOTHAM	Price. s. d.
GRASMERE		5 0
BUTTERMERE	"	5 0
*AIREY FORCE	"	5 0
*COLWITH FORCE	"	5 0
*DUNGEON GILL	"	5 0
DERWENTWATER	"	5 0
ENNERDALE	"	5 0
WAST WATER	"	5 0
SKELWITH	"	5 0
*SCALE FORCE	"	5 0
ULLESWATER	"	5 0
KESWICK	"	5 0
WINDERMERE	"	5 0
THIRLESMERE	"	5 0

* These four are uprights.

SMALL SERIES.

Mounted on Boards, size 14 in. by 10 in.

Nos. 1 to 12.—RIVER VIEWS	R. P. NOBLE	each	1 0
REFLECTION	G. WELLS	"	0 6
COURTSHIP	"	"	0 6
THE MOTHER	"	"	0 6
THE ANGLERS	"	"	0 6
THE FRUIT-GATHERERS	"	"	0 6
THE SPINNER	"	"	0 6
COTTAGE NEAR HAYES	R. P. NOBLE	"	1 0
ST. PAUL'S CATHEDRAL BY MOONLIGHT	E. A. GOODALL	"	1 0
DISTANT VIEW OF ROUEN	"	"	0 6
CRYPT OF CANTERBURY CATHEDRAL	"	"	0 6
CASTLE OF FOUGERE, BRITTANY	"	"	0 6
MARKET PLACE, ANGERS	"	"	0 6
ST. VALLERY-SUR-SOMME	"	"	0 6
CATHEDRAL OF NOTRE DAME, PARIS	"	"	0 6
TOMB OF EDWARD THE CONFESSOR, WESTMINSTER ABBEY	"	"	0 6
FOUNTAIN OF ST. MACLOU, ROUEN	"	"	0 6
ABBEY OF ST. AMAND, ROUEN	"	"	0 6
TOWER AND BRIDGE AT ANGERS	"	"	0 6
ON THE LOIRE	"	"	0 6
GROUPS OF FLOWERS, (Two)	G. ROSENBERG	"	1 0
POOR DICK	"	"	1 0
PHOEBE	G. E. HICKS	"	0 6
RUSTIC FIGURES (Six Plates)	"	"	0 9
Ditto ditto (Forty-two Plates)	"	"	0 6





